KINEMATOGRAPH WEEKLY

Kine Weekly

JULY 6, 1961
Vol. 530 No. 2805

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NEWS HIGHLIGHTS...

Union threatens 'greater torture' for producers

BRITISH FEATURE production, particularly on location, will be seriously affected if the overtime ban imposed by the ACTT on all feature films continues. Yesterday, general secretary George Elvin stated: "We will continue the ban until we get satisfaction or until we decide to inflict a greater torture."

The ban, which came into operation on Monday, followed a breakdown in wage negotiations between the union and the producers. At their last meeting, the producers offered to increase the minimum rates by 7½ per cent.

Said Mr. Elvin: "That amounts to absolutely nothing to our members because they have been getting more than that for a number of years."

The union, he added, was demanding a "substantial" increase.

Meanwhile, several films due to go into production in the near future may have to be delayed if the ban is not withdrawn.

Earlier this week, the producers would make no comment on the situation, but it was due to be discussed by the FBFM executive at its meeting on Tuesday and by the BFPA yesterday (Wednesday).

At one of the busiest British production centres, ABPC's studio at Elstree, assistant general manager Alan Goatman told KINE: "The ban is causing an embarrassment to producers on location."

The type of film likely to be affected is "Billy Budd" on location off the coast of Spain where the main portion of shooting has to be done outside working hours.

Similar conditions apply in the production of "Lawrence of Arabia" in Jordan.

FIVE AS MEET ON NATIONAL RELEASE

THE COMMITTEE of the five associations meets on Friday, July 7, and the national release is on the agenda.

This is regarded as a formal move to set up a working party to consider the problem of the third channel of release in the light of the points raised by John Davis and Kenneth Winckles at the recent dinner, and the discussion which followed.

But it is not expected that the committee will go beyond the formality of setting up the working party at this stage, since the individual associations have not had adequate time to work out possible lines of approach to the problem.

A report of the outcome of the John Davis dinner, which was considered by the CEA finance and management committee last week, will be before General Council at its meeting on Wednesday next week.

GALA APPOINTMENT

KENNETH RIVE, managing director of Gala, has appointed Leonard Jefferson Hope as director of sales.

Len Hope, a Yorkshireman, entered the industry in 1928 with First National Pictures, and the following year joined Paramount in New York. On his return to England he worked as a salesman with First National Pathe, later with ABFD, and British Lion. Following the war, he re-entered the industry with British Lion, before joining Renown as London branch manager, later to be appointed general sales manager.

He became a director of Renown Picture Corporation and associated companies in 1952, and remained on their board until his present appointment.

In his new position, Len Hope will be responsible for Gala's full sales organisation, which up to this date was handled by the managing director. Len Hope has Victor Hewitt as his general sales manager, and Harold Possener remains in his present position.

NEW WILCOX FEATURE

HERBERT WILCOX is to make a £1¼ million picture of "The Reason Why," C. Woodham-Smith's story about the Charge of the Light Brigade.

Production is expected to start immediately after Christmas, with shooting taking place in Yugoslavia, Ireland and London.

Wilcox was recently in America finalising the financial arrangements for the film. "The cast will be headed by about 14 international stars," says Wilcox.

Incentive plan for apprentices

A MEMORANDUM containing suggestions for improving the status of projectionists and apprentice projectionists has been prepared by P. McGrath, Merseyside district officer NATKE. He is submitting it to the local joint apprenticeship committee for the north western area, of which he is joint secretary with Stanley Dallow (secretary North Western branch CEA).

Mr. McGrath's memorandum states that, at a meeting held recently under the auspices of the local joint committee for the apprenticeship scheme, attended by chief projectionists from CMA, ABC and independents in the area, the main subject concerned the importance of the influence chief projectionists could have, and the part they could play, in respect of apprentices and probationers in projection rooms.

"It was obvious from the questions asked

continued on page 26

FIDO EXEMPTION IS RAISED TO £250

The FIDO exemption limit is to be raised from £235 to £250 as from next week, bringing it into line with the exemption limit for the production levy.

This was agreed at the organisation's board meeting last week. It was noted that Northern Ireland cinemas will embrace the FIDO scheme from the same date.

Gala establishes 16mm. division

GALA Film Distributors has opened a 16-mm. division.

Distribution will be handled by W. Pallanca, and the new Gala catalogue, one of the most comprehensive of foreign product in 16-mm., covers product from Japan, Germany, France, Italy, USSR, America and Sweden, including most of the outstanding films from the Gala distribution schedule.

These include Sucksdorff's "The Flute and the Arrow"; the Japanese trilogy—"No Greater Love," "Road to Eternity" and "A Soldier's Prayer"; Pontecorvo's "Kapo," starring Susan Strasberg and Emmanuella Riva; Lattuada's "Les Adolescents"; Truffaut's "Shoot the Pianist"; Marcel Carne's "Les Tricheurs"; De Sica's "Lights of Variety" and "Il Tetto"; Demongeot, Schiaffino and Martinelli in "La Notte Brava"; Jacques Becker's "Le Trou"; Jean Cocteau's "Le Testament D'Orphee"; Duvivier's "Boulevard"; Pagnol's "Femme Du Boulanger," Resnais's "Hiroshima Mon Amour."

NEW CHAIRMAN FOR TECHNICOLOR

THE British Technicolor Company has changed its chairman.

John R. Clark has relinquished the position, but continues as a member of the board; and the post has been filled by Patrick J. Frawley, a member of the board, who is also chairman and chief executive officer of the Technicolor companies in America.

Viewpoint

FLEXIBILITY ?

THERE is merit in a proposal put forward by Michael Relph in a letter in this week's issue, which could serve to enhance the stature of the national release.

Theoretically, a completely flexible booking policy operating at every cinema is the ideal, inasmuch as films would play to their fullest potential and capacity, or, in other words, according to their merits. However, such a policy presents tremendous administrative and economic difficulties for both the circuits and distributors.

The problem before the industry is to arrest the decline in the number of outlets for product and to increase audiences in order to encourage a higher level of production.

In the absence of any early promise of a substantial increase in the output of worthwhile box-office pictures, the industry must find ways and means of getting the most out of the material that is available to it.

Completely flexible booking is hardly feasible in conditions as they exist in this country, and it is not necessarily an answer to the present problem, although the difficulties might be eased by radical changes in the release pattern. This must be a first consideration of the working party to be set up by the committee of the five trade associations.

INCENTIVE

DESPITE the efforts made by the CEA and NATKE, recruiting under the projectionists apprenticeship scheme is sadly lagging behind the needs of the exhibiting side of the industry.

Proposals are put forward by P. McGrath, Merseyside district officer of NATKE, to improve the status of projectionists, together with a scheme of incentive payments for apprentices, to stimulate recruitment to the industry.

The proposals may not be welcomed by exhibitors on economic grounds, but they deserve the fullest possible consideration as a means of making the apprenticeship scheme effective to the degree urgently needed to maintain proper standards of presentation in cinemas.

KINEMATOGRAPH WEEKLY

Editor : William G. Altria, Hon. FBKS

Advertisement Manager : Stanley C. Collins

Editorial : 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising : 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing : 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams : Kine. Southernwood, Rand, London. Cables : Kineweek, London

Supplements : Ideal Kinema, published monthly ; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

RUMOURS circulate in Wardour Street with astonishing rapidity and the frequency of sunrise and sunset.

There is much talk just now about mergers among distributors and of personnel changes.

Most of the stories arise from pure speculation rather than fact. But news of important personnel changes at top executive level, affecting two companies, is expected soon.

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NO HARD news has emerged from the co-production agreement talks held between the British and German producers during the Berlin Film Festival.

The meeting, I understand, discussed the draft agreements which have been drawn up with the unions for the Anglo-French co-production agreement. These cover pay and conditions and arrangements for consultation with the unions on the operation of the agreement.

Although there are fundamental differences to be ironed out in the future negotiations between the British and German producers, it is understood that the German side has accepted the principles of and need for the draft agreements with the unions, established in the Anglo-French negotiations.

Although further talks will be held, it is not expected that progress will be made with the Anglo-German negotiations until Anglo-French arrangements are completed.

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THE progressive Ken Rive is in the news again with the formation of a 16-mm. division and the appointment of Len Hope as director of sales of Gala.

Len's many friends in the trade will be pleased to hear that he has speedily found an attractive new berth following the voluntary liquidation of Renown.

Another interesting item from Ken Rive is that the Mayfair hotel's Starlight Club has this week started a regular series of Gala programmes.

Among the first Gala offerings are Alain Resnais's " Hiroshima Mon Amour "; De Sica's " The Roof " and Bolognini's " La Notte Brava."

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THAT very special industry event, the CTBF Garden Fete takes place at Glebelands this Saturday, July 8. C. Drummond-Scott tells me that over 450 acceptances have been received from the trade, for the opening of the C. M. Woolf Memorial Cottages.

The fete starts at 3.30 p.m. when Sir Philip Warter, president of the CTBF, welcomes the guests and introduces the chairman of the Fund, Ralph Bromhead, who, in turn, will introduce John Woolf.

Actually, the official opening of the fete will be when the Mayor and Mayoress of Wokingham unveil the Memorial Seat.

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A FULL programme has been planned for the visitors: in the lovely grounds a wide variety of sideshows has been organised by various sports clubs under the chairmanship of FIPC secretary Harry Pease. The stalls include all the favourites, such as hoopla (CMA); throw-a-coin and fortune-telling (Kodak); wheel of fortune (Pinewood); darts (Fox) and bingo (Shepperton Studios).

In addition, there is to be a chicken barbecue, and an Elizabeth Shaw chocolate kiosk, with proceeds going entirely to the CTBF, and Lyons Maid has laid on a special La Gala, serving free ice cream to the visitors.

For those who intend going by road, a generous car park has been provided, and the AA has signposted the route from Reading and London, while for all those arriving by train, a shuttle service of coaches to and from Wokingham has been laid on from 2.30 onwards.

A large marquee for free teas, a paying bar



Directors of Associated British Cinemas paid a farewell tribute to Phil Giles, " B " Circuit booking manager, on his retirement. In this photograph with Phil are J. H. McDonald, C. J. Latta, Robert Clark, D. J. Goodlatte and Bill Cartlidge

for those needing stronger refreshment, and a large supply of strawberries and cream are provided as well.

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IT IS pleasing to hear from Rank Overseas Film Distributors that a number of British films are doing big business in Latin America.

The Bryanston film "Saturday Night and Sunday Morning" which won four prizes at the Mar del Plata International Film Festival, has completed three very good weeks at the Monumental, Buenos Aires, and is now playing simultaneously in ten suburban cinemas.

Judging from the first week-end's attendances at Buenos Aires's Iguazu theatre, "Doctor in Love" shows every sign of being an outstanding success.

At the Gran Mar cinema, Mar del Plata, Anglo's "Carry On Constable" has completed a second week. The significant fact is that on only one previous occasion has there been a case—it was an Argentine-made picture—of a film playing for two weeks during the winter season.

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IN URUGUAY "The League of Gentlemen" has played to big business for four consecutive weeks in Montevideo.

"Upstairs and Downstairs" has done capacity business during its first week in another cinema in Montevideo and was expected to play for a further fortnight.

In Nicaragua, both "The League of Gentlemen" and "Conspiracy of Hearts" have proved great successes on release in Managua.

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VOLUBLE, volatile Jerry Wald is as prolific in film production as he is with the usage of written and spoken words. It is always fascinating to listen to his pungent comments on the industry and the production scene in particular.

Frankly, he states that Hollywood can no longer hide behind a celluloid curtain. It cannot be satisfied with a domestic outlook, if it is to compete with foreign pictures, which have greater impact because they have something to say and say it with vigour.

It is more important than ever, says Jerry, that producers should think internationally and also encourage the freer exchange of production and acting talents.

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SUBJECT matter and realism in backgrounds are now of vital importance to successful film making and for this reason, Hollywood cannot entirely rely upon its ten or so great acting talents to carry pictures with stories of indifferent quality.

Of Hollywood's top stars, Jerry has this to say: "They must follow the example of Britain's fine actors; they must not stop learning to act."

Vigorously, and perhaps impishly, Jerry denies that there is an acute shortage of talent. "It is just a shortage of talent that can recognise talent," he observed.

He is sharply critical of Americans, and particularly the unions, seeking to curtail American production overseas. "Runaway audiences are more important than runaway production," he declared.

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AS our American correspondent, Mel Konecoff reported last week, Jerry is in Britain for discussions with Nunally Johnson, who is preparing the script for "Mr. Hobbs Takes a Vacation," with "Tibby" Clarke, who is writing the screenplay of D. H. Lawrence's "The Lost Girl" and with Jack Cardiff, who will be directing the film of James Joyce's monumental novel "Ulysses" which is to be made entirely in Dublin.

A new technique is being evolved for the latter and this, according to Jerry, will eschew the conventional methods and devices in story telling.

Apart from the properties I have mentioned Jerry is busily preparing a dozen or more productions for 20th-Fox.

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THE considerable progress made by The Rank Organisation in its programme of diversification in the wider field of entertainment has been dominated recently by the news of developments in ten pin bowling and arrangements for the large scale operation of Bingo.

By no means the least important side of the Organisation's business is the group's expanding chain of ballrooms, which represents a considerable investment for the group.

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FOR example, more than £60,000 has been spent on the modernisation of the Charing Cross Road Astoria dance salon, which might be regarded as the flagship of the chain which extends from Aberdeen in the North to Brighton in the South. Ten new ballrooms are in the planning stage.

At the Astoria, an entirely new decor as well as a new dance floor has been provided. A new social club with fully licensed bar has been introduced at balcony level and the buffet and soft drink bars have been re-sited and modernised to cater for present-day tastes.

The Astoria is unique in that it is the only ballroom in the country which provides for facilities for dancing twice daily to two top-name bands.

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THE ABC board's farewell tribute dinner to Phil Giles, booking manager of the "B" circuit for many years, was characteristic of its warm and generous appreciation of loyal service to the company.

Having reached the retiring age of three score years and five, Phil makes way for a younger man. That he does so with mixed feelings is understandable, for Phil is endowed with the appearance and mind of an active man with a birthdate some 20 years later than that indelibly inscribed on his birth certificate.

Phil, a doughty realist, has accepted with good grace the inevitability of Jack Goodlatte's inflexible but sensible dictum that, at 65 years of age, it's time the old 'uns gave a chance to the bright youngsters making their mark in the group.

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JACK GOODLATTE recalled that Phil joined the company in 1943 and was the first man he engaged for the circuit.

Brought up in show business, Phil managed the Liverpool Scala for Alf Levy, dabbled in live shows and even became a renter. He was manager of the London Plaza before joining ABC. "He's a guy you can depend upon" was the advice Jack received from Stuart Levy at the time.

"Phil's retirement does not give me a great deal of pleasure," said Jack, "for he's been a helluva good servant to ABC.

"Nobody can accuse him of anything; he's done a great job for the company. In my opinion—I started in the "B" circuit—nobody has fought harder for ABC than Phil Giles."

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C. J. LATTA, managing director of the parent corporation, expressed "a deep feeling of regret at saying farewell to a pal — a great servant to the company."

To Phil he said: "It has been a pleasure to be associated with you; we have enjoyed some good times together. If ever you are in difficulty, come to us and say 'I need help'—and you will get it."

And with an apposite quip for the occasion, C. J. said: "Just remember, it's a darned sight better to be young at 65 than old at 40."

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PHIL, in turn, expressed thanks to the board, and Jack Goodlatte in particular, for a "marvellous dinner," the tribute and the generosity of the provision made for him on his retirement. He was also delighted with the thoughtful surprise of a cheque for his wife, "so that she could buy herself something."

Phil admitted that he had experienced mixed feelings at the prospect of retiring after 51 years in show business.

"I feel too young to go out of a business that is definitely not dead, but just beginning," he said. "And I am going to stay with it," he

continued on page 26

FIFTY YEARS A PIONEER

THE DEATH of such a very individual individual as William J. Gell is a loss that no industry can replace.

Bill had such a rugged, indestructible appearance and youthful zest that it is hard to realise that on October 27 this year he was due to celebrate his golden jubilee in the industry.

It was with the old Gaumont Company in Sherwood Street that Bill Gell began his film career. He learnt the groundings of his job in the London offices of Gaumont, but within two years he was out selling its product all over Lancashire and then further afield in the Newcastle area. By 1922 he had become joint general manager. From there it was a natural step to the positions of joint managing director in 1928 and sole managing director a year later.

On the merger in 1933 of Gaumont with W and F and Ideal Films, Bill resigned and became managing director of Pathe Pictures.

While he was with Pathe (in the New Year's honours list of 1939) Bill received the CBE for services in connection with official films.

It is of current interest to recall that his company distributed the Dufaycolor special newsreel of the Coronation procession to and from Westminster Abbey!

In 1943 Bill branched out on his own, but it was not, however, until the war controls were lifted that in 1947 he formed Monarch Film Corporation with Alfred Andrews, who had been with him in many enterprises and was general sales manager of both Gaumont and Pathe.

In 1949 Monarch Productions was formed with a capital of £110,000. It was a typical manifestation of Bill Gell's hardheaded optimism. With him in the venture were Alfred Andrews, of course, Bill Speakman (then an exhibitor), and his son, Bill Gell, jnr.

Together they made a number of sound, box-office films, including the money-spinner "Lilli Marlene."

The trade's loss is also CTBF's loss for Bill, an associate and friend of the Bromheads, was one of the longest-serving members of the council of the fund and one of its keenest supporters.

News of the Week

Common Market film problems: more questions in the House

STEPHEN SWINGLER, pursuing his campaign to ensure that if Britain joins the Common Market films will still be protected, has put down several more Commons questions.

On Tuesday he asked the Board of Trade about the treatment of films under the Treaty of Rome, and Mr. Maudling replied: The Common Market countries are discussing the application to films of the Treaty and I cannot say how soon they will reach a decision.

On July 11 Mr. Swingler will ask what discussions Mr. Maudling has had with the governments of the Common Market countries about film quotas and subsidies in Western Europe and about co-production ventures in film production between the European producers since the Treaty of Rome was signed.

He will also ask Mr. Maudling how many films have been imported from Common Market countries in each of the last five years, how many British films have been exported to those countries, and how these figures compare with film imports and exports between Britain and the Commonwealth countries.

Glasgow's Five Pin bowling centre

FIVE PIN bowling is to be opened in Glasgow in September by the Double Diamond Bowling Supply Ltd. of Toronto.

The new bowling centre of 20 lanes is in the newly converted George cinema in the Cathcart area. Bowling will be double-decked with ten lanes on each floor; also there will be a modern snack bar, seats for spectators and a large club room for bowling league meetings. Car parking facilities are available at the rear of the building.

The whole installation will be of the latest design and construction and will include the Double Diamond Automatic Pinsetter for resetting the pins and returning the bowling ball. The lanes will be constructed of Canadian Maple, levelled to a thousandth of an inch throughout and will incorporate the modern underground ball return.

As yet the owners, two Glasgow business partners, John Cameron and O. Prosser, have not chosen a name for their new bowling centre.

This will be the second Five Pin bowling centre in Britain, the first being at the Olympic Bowl in East Kilbride.

A third centre is planned for opening in Aberdeen before the end of the year, with others to follow in the Midlands and later the London area.

Star circuit adds five more

STAR ASSOCIATED Holdings has acquired five more cinemas bringing the circuit's total strength to 137 theatres.

The new halls are the Empire and Princes, Accrington, to be re-opened in August after improvements, the Ritz, Parson Cross, Sheffield, to be re-opened on July 31 after improvements, the Olympia, Darwin, and the Ritz, Crewe.

The latter, at present closed, was formerly the Kino. It will be re-opened as the Ritz in September.

In addition, the company has taken over the Majestic, Nelson, but this has been sold for development and will close at the end of this week.

Stanley T. Hart joins Cross-Channel board

STANLEY T. HART, for the past two years general sales manager of Cross-Channel Film Distributors, has joined Lee Stierli and Brian Sammes on the board of directors of the company.

Cross-Channel has severed its connections on amicable terms with its former exploitation manager, John Mahoney: a successor has not yet been appointed.

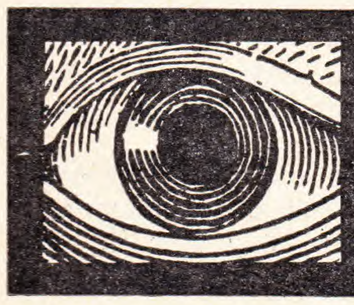
John Mahoney is taking up full-time acting and freelance publicity and reviewing.

He began his stage career before joining Cross-Channel, and during the past three years has kept it up on a part-time basis.

New ROFD offices

ROFD is to move shortly into new offices in Knighton House, at the junction of Mortimer Street and Great Portland Street. The company has acquired, on long lease, the entire second and third floors giving a total floor space of 15,160 square feet. The lease has been negotiated for by Harris and Gillow.

Titles for films and television



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LETTER TO THE EDITOR

A producer's plan to save the third circuit

I AM primarily a film maker and must confess to inadequate knowledge of the problems of exhibition, and although I sit on the board of Bryanston Films and Allied Film Makers, these distribution companies are primarily concerned with the financing of production and not with the problems of the renter.

I hope, therefore, I will be forgiven if I put up a suggestion on the subject of the third circuit which may prove an easy target for the more expertly informed.

From a producer's point of view (and this is identified with that of the distributor who finances him) a third circuit is a vital safeguard in the event of his film not finding favour with the bookers of the two main circuits. The stronger this third circuit is, the better for the producer.

We are authoritatively informed, however, that the supply of quality film and the economics of the big theatre chains will not allow the third circuit to be much more than half a circuit. The producer, it seems, will have to be content with the small reassurance of a booking on this if his film proves a comparative failure.

It is presumably everyone's desire, however, to get the best possible pictures for this smaller circuit which we know can be considerably augmented if the film is good enough to attract the maximum independent bookings. It ought to be possible, however, if the film proves unexpectedly successful for its earnings not to be unduly restricted by playing this circuit.

I appreciate the fact that it is in no one's interest to denude the maximum earning power of the main circuits or permanently to inflate the third circuit beyond the supply of product available to it. This would only waste good theatres.

Would it not be possible, however, to allocate a group of theatres on the main circuit, carefully chosen geographically, which could be brought into the third circuit in the event of a picture on that circuit playing to business above an agreed break figure in a specified number of situations?

How would such dates become available on the main circuits? I suggest by a break figure operating in the other direction. If a picture booked on the main circuit failed to play to a certain figure in a specified number of situations it would automatically be liable to forfeit certain dates if there were a third circuit film eligible to claim them.

This system would certainly attract product to the third circuit and provide the producer with a safeguard against the possible mistakes of the main circuit bookers, whose judgment, like that of producers, is not always infallible.

I am sure there would be many practical difficulties involved, but isn't this principle worthy of very careful examination?

MICHAEL RELPH.

Pinewood Studios,
Iver Heath.

AFC address

ASSOCIATED Film Carriers of Great Britain has changed its address to 541-5 Grand Buildings, Trafalgar Square, London. Telephone: Whitehall 3577-8.

BERLIN EFFICIENCY DESERVES MORE GOOD FEATURES

IF THE attendance of hundreds of world film correspondents—even the Communist news agencies were covering the event—film traders and film delegations from "the four corners of the world," to say nothing of a multitude of wildly-enthusiastic film-makers, is any criterion, then the Berlin Film Festival of 1961 must be declared the "festival of the year." If, however, the quality of the films entered is the standard to judge it by then the report is that it did not live up to expectations.

But it must be noted that this is a state-sponsored trade fair with a strong political significance. The dynamic burgomaster of West Berlin, Willy Brandt, obviously sees in the festival a golden opportunity to gather in this outpost of the free world representatives of the world's Press, film industries and governments.

As a result each year sees a "geographical" extension of the festival. No country is refused entry into the competition. Every country with any kind of film production industry—and this includes the Iron Curtain countries who, not surprisingly, decline to enter—is encouraged to do so. Consequently, the quality of the films varies enormously and necessitates the jury sitting through numerous non-festival-type films.

The British industry might well consider its future tactics at this unique event for with so many of the world's film industries participating this is a festival *par difference* and an opportunity to plug British films not to be missed.

Right idea

The Rank Organisation had the right idea. It truly hit the city with its premiere, party, "personals" and press conference. Goodwill and publicity resulted which must help "No Love For Johnny," The Rank Organisation and the British industry.

The Americans appreciate the value of this type of festival and with the backing of the U.S State Dept., their participation in future is a foregone conclusion.

As expected, the arrival of David Selznick and the presentation of his awards at the Zoo-Palast festival theatre, proved one of the high-spots of the week.

The distinguished Japanese actor, Takashi Shimura, received the Golden Laurel Award won by Japan's "Ikiru," and Ingmar Bergmann was on hand to get the Golden Trophy presented to him by last year's winner, Satyajit Ray. Officiating at the presentations—made by American Ambassador Walter Dowling—was MPEA's Griffith Johnson; and this impressive ceremony was concluded with a surprise presentation made to an obviously-moved Selznick of a replica of Berlin's Great Bell of Freedom monument on behalf of the Berlin senate.

Eric Johnston, President of MPEA, flew in in time for the screening of Metro's "Two Loves" ("Spinster" in Britain) and to host MPEA's nearly 500-strong reception.

Gala's Kenneth Rive once again proved himself a first-class ambassador for the British industry. At the UFA-International Convention luncheon when there was the suggestion of despondency in the German film camp over recent losses and difficulties, Ken made a fighting speech calling on German producers to meet the demands of the world's screens.

"The screens of the world are open to your product and it is up to you to give us the right films," declared the Gala chief. This was a nicely-timed statement in view of the recent complaints that German producers just weren't making commercial films for overseas markets.

The BFPA/FBFM luncheon just prior to the screening of "Macbeth"—the official British entry—was, as usual, a well-organised success.

Held on the roof garden of the smart Hilton Hotel, with its panoramic views of East and West Berlin, something like 200 industry, government and press guests enjoyed this sumptuous and well-worthwhile prestige affair, hosts at which were John and Mrs. Walton, Andrew Filson and John Stapleton.

George Grafton-Green was also in Berlin for his first festival; but not specifically to look at films. He was making a flying tour of Europe on the lookout for "Look at Life" subjects. One that subscribers to the series can look forward to in the near future is on this "outpost" of the free world.

Wide open

Competition for the awards at Berlin this year seemed wide-open right until the final screenings. As previously reported, "Romanoff and Juliet" and "No Love for Johnnie" were very well received, while Greece's "Antigone"—an adaptation of the Greek tragedy—earned critical praise along with "Macbeth," which played to a packed enthusiastic house.

Star Maurice Evans confirmed after the screening that "Macbeth" had been an outstanding success on American tv and it was his view that this could well set the pattern for similar deals. The film will now be booked to American cinemas.

Irene Papas gives a most moving performance in "Antigone," which must put her in the running here for the best actress award. This, incidentally, is the first feature production backed by American exhibitor Sperie Perakos and his associates of Norma Films.

"Antigone" will be entered for the London Film Festival later this year.

Perakos points to a new acceptance of British films in America: he has done good business recently with the "Carry Ons" and "Saturday Night, Sunday Morning."

Further confirmation of this came from another visiting American exhibitor to the Berlin Festival, Irving M. Levin. With his handle-bar moustache Levin hails from San Francisco. He flew here from London after meeting with his brother-in-law, producer Walter Shenson. He's also a director of the San Francisco Festival. Hence his visit here.

Commercial aspect

As for the commercial aspect of the entries. Italy's "L'assassino" and "La Notte," both starring Marcello Mastroianni of "Dolce Vita" fame, and Argentina's "Teddy Boys" all have strong doses of sex and suspense.

"A Woman is a Woman" is another bizarre effort from French director Jean-Luc Godard, who won a Silver Bear Award here last year. It earned the most applause yet.

The Germans had high hopes for their "Das Wunder des Malachias."

However, the most likely box-office "possibles" for Britain were two films that were outside the festival entries—a frothy French film with the saleable title of "Lola"; and the German-made "Escape to Berlin," as tense and topical as a Test Match and just as money-making.

British Successes at Turin festival

AWARDS have been won by nine of the 15 British industrial films selected by the Federation of British Industries and the British Employers' Confederation for showing at the Second International Industrial Film Festival at Turin. The prize-winning film and their awards are:

"Electron Microscopy."—Produced by AEI Film Unit for Associated Electrical Industries, won a prize offered by the Italian Centre of Research and Technical and Commercial Assistance to Business firms; a prize offered by the Italian International Labour Exhibition for the best film dealing with science in the industrial world; a special prize offered by the International Union of Catholic Employers' Associations; and second prize in the category of films dealing with scientific research for industry.

"O for Oxygen."—Produced by World Wide Pictures for the British Oxygen Co., won a special prize offered by the Italian National Association of the Chemical Industry for the best film about the chemical industry; and third prize in the category of films describing industry to the general public.

"Hazard."—Produced by Interfilm (London) for the British Iron and Steel Federation, won first prize in the Safety and Welfare category.

"A Question of Springing."—Produced by World Wide Pictures, for Shell International Petroleum Co., won first prize in the Vocational Training and Educational category.

"Outline of Detergency."—Produced by World Wide Pictures for Unilever, won second prize in Vocational Training and Educational category.

"Paying Bay."—Produced by Halas and Batchelor Cartoon Films for Shell International Petroleum Co., won second prize in the Marketing Techniques category.

"Seawards the Great Ships."—Produced by Templar Film Studios for Films of Scotland Committee and the Central Office of Information, won a special prize offered by the General Association of the Italian Entertainments Industry for the best example of the art of cinematography in the service of industry.

"The Manufacture of Glass."—Produced by Cecil Musk Productions for Pilkington Bros., won a prize offered by the Turin Exhibition.

"Eye to the Future."—Produced by ICI Film Unit for Imperial Chemical Industries, won a prize offered by the Christian Union of Managers and Directors for the film best displaying human relations in industry.

Another award for Clyde documentary

THE Films of Scotland documentary, "Seawards, the Great Ships," has been awarded a citation for "pictorial excellence" at the international film festival in Boston, Mass.

The picture, which tells the story of the Clyde shipbuilding, received a diploma of honour at Venice, the documentary award at Cork, and a diploma of merit at the festival of Scientific and Technical Films at Belgrade.

Directed in Eastman Color by Hilary Harris, from an outline treatment by John Grierson, it is distributed in Britain by RFD and overseas by the COI, British Film Information Services.

World Markets

Producers, exhibitors, renters get together on PR

NEW YORK. — Walter Mirisch, president of the Screen Producers Guild, has invited representatives of the American Congress of Exhibitors and of distribution to a meeting in Hollywood on July 19 to discuss activities and plans to benefit the industry.

The meeting in Hollywood follows a series of discussions in New York between representatives of ACE and of the Motion Picture Association of America during the last few months. Participants in these meetings included a working committee from ACE and presidents and other top officials of distributing companies.

The discussions ranged over many aspects of the industry's relations with the public, but were concerned primarily with the image that the industry itself presented to the public.

At these New York meetings substantial progress was made in developing constructive programmes. ACE representatives felt that additional strides toward advancing the entire industry's welfare could be made by broadening the discussions to include studio heads, producers, writers, directors, who are primarily responsible for making motion pictures the greatest single medium of popular entertainment.

The Screen Producers Guild agreed and will act as hosts for the Hollywood meeting.

\+ + +

CONTINENTAL DISTRIBUTING will battle the ban imposed by the Kansas state board of censors on " Saturday Night and Sunday Morning." The film was designated " obscene in both theme and dialogue under the regulations of the board."

A Continental spokesman stated: " We disagree with their attitude on what constitutes obscenity and we believe in the integrity and sincerity of the picture. It won three British Academy Awards, numerous other international awards and has been critically acclaimed in both continents. Such meritorious acceptance, we feel, more than justifies our position. Every effort will be made to reverse this decision."

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AN INCREASE of 20 per cent. in the fees for the services of the Production Code Administration has been unanimously approved by the board of directors of the Motion Picture Association of America with the new schedule to go into effect on July 10.

\+ + +

SID ROGELL, former studio executive and general manager of 20th Century-Fox Studios, has been named to function in an executive and administration capacity in distribution, production and exploitation throughout the world by Spyros P. Skouras, company president. He is expected to keep check on production throughout the world and his appointments will not affect studio operations nor changes there.

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THE Bon Ami Co., maker and distributor of soap cleansers, has entered into the film distributing market abroad with the formation of the Bon Ami Film Distributing Corp.

It seems that, in 1957, the company purchased world rights, excluding the U.S and Canada, for theatrical and television distribution of about 140 features and thirty shorts, all post-1948.

They hoped to trade these for commercial spot time on tv but this didn't work out; and rather than sell at a loss in a rising market, the company decided to try its hand at film distribution abroad with new prints, pressbooks, etc.— **Mel Konecoff.**

French threaten strike against taxation

PARIS.—French exhibitors were in a fighting mood when they met at their annual congress in Reims last week.

They decided to serve notice on the Government that unless something was done to relieve them of taxation they would strike.

The problem is not an easy one. In France taxation is levied by local authorities; but the Government could act if it wished to.

In any case, the whole question of local taxation was due to be debated in Parliament very soon. Meanwhile, exhibitors and other sections of the industry have been lobbying to bring as much pressure to bear as they can on Members of Parliament.

Most MPs, however, are also municipal councillors or county councillors and local politics will play a considerable part in the discussions.

For this reason the exhibitors decided they must make their position absolutely clear from the start. If they are not given some relief they will close their cinemas.

They have also reminded the Government that this would not merely mean depriving the public of entertainment: it would also mean widespread unemployment.

To this end the Congress voted a resolution calling the attention of other branches of the industry to the undeniable fact that their prosperity depended largely on the prosperity of the exhibitors.

\+ + +

CONGRESS also learned about a fantastic plan now being worked out by Europe No. 1 radio to start an ambulant summer cinema.

This cinema on wheels would include a tent, a CinemaScope screen and probably an epic CinemaScope film. It would offer three hours' entertainment for about ten shillings and sixpence and would visit seaside and other resorts. It would stay no more than two days in each resort but that would probably be enough to do considerable damage. The whole matter is to be taken up with the National Cinema Centre.

Other resolutions included revision of the Aid Law; a demand that price ceilings should be abolished; that non-commercial cinemas (called educational and run on a so-called non-profit-making basis) should be curbed and that finally, tv should not enjoy taxation and budget privileges.

The Congress also complained bitterly against the liability of exhibitors if a minor should get in to see an " Adults Only " film.

Under a new law responsibility now lies directly with the exhibitor.—**Henry Kahn.**

NEW FILMS ORDER FOR TANGANYIKA

Tanganyika is to be treated as a Commonwealth country for the purposes of the Films Act, 1960, under the Films (Tanganyika) Order, 1961, which came into operation this week.

Photographs taken in Tanganyika and included in British newsreels will be regarded as having been taken in a Commonwealth country. Previously, the British trust territory has not been regarded as a Commonwealth country.

Industry leaders seek further subsidies

BONN.—Feature film production in West Germany may go down to an annual level of 50 if there is no immediate help and assistance from the Government.

German industry delegates said this to Bonn Government officials from the Economics Ministry at a recent " emergency " conference here. The industry delegation was made up of leading personalities from the producers, distributors and exhibitors organisations.

Government officials were told that there is now an average loss of 200,000 deutschmarks (about 50,000 dollars) per feature film. This represents about 20 per cent. of an average German feature's negative costs. The industry delegates said at the meeting that a strong discrimination hurts German films in many fields: discriminatory competitive situations between the film industry and television in Germany was cited as one factor, and discrimination of German films to be exported to France and Italy was given as another reason for the German industry's difficulties.

Film financing in Germany is getting tougher from day to day, as a number of large film concerns have financial trouble and the banks, as a consequence, are handing out less and less in loans for production purposes.

The industry leaders are reported as saying

continued on page 20

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Hoodlum Priest, The (United Artists)—U.S	**101 min. (A)**	Don Murray ... Keir Dullea Cindi Wood	True life rehabilitation melodrama describing unconventional methods employed by St. Louis priest to reform ex-convicts. Don Murray's performance forthright and story aims lofty, but supporting characters and atmosphere heavy, and death chamber climax gruesome	**Ticklish booking (C)**
†Last Sunset, The (Rank-Universal)—U.S	**112 min. (A)**	Rock Hudson ... Kirk Douglas Dorothy Malone	Eastman Color outdoor melodrama dealing with emotional problems confronting "he-men" during long cattle drive. Acting adequate and backgrounds impressive, but tale fully stretched, verbal passages more frequent than fights, chases and spectacle, and finale clouded by incest	**So-so star western**
Lovers Of Montparnasse, The (Mondial)—Franco-Italian	**103 min. (A)**	Gerard Philipe ... Anouk Aimee Lili Palmer	Romantic melodrama illustrating last years of Amadoo Modigliani, the French painter whose sexual and alcoholic excesses killed him before fame overtook him. Story intriguing, cast good, direction sensitive, light relief sharp, Paris atmosphere colourful, and English sub-titles lucid	**Good specialised hall "double bill" (C)**
***Middle Course, The (United Artists)—British**	**60 min. (U)**	Vincent Ball ... Lisa Daniely Peter Illing	World War II melodrama telling how young RAF officer revives sagging spirits of French villagers menaced by Nazis. Tale artless, characters phoney, humour, romantic interest and thrills negligible, and backgrounds stagey	**Tin-pot quota (C)**
†Othello ... ... (Plato-Sovexportfilm) —Russian	**90 min. (U)**	Vakhtang Chabukiani ... T. Tsignadze	Striking screen ballet, presented in Sovcolor, based on Shakespeare's play. Dancing superb, music first-class, choreography brilliant and Sovcolor more than adequate. No English sub-titles used or needed	**Very good art house booking (C)**
†Parrish ... ... (Warner-Pathe)—U.S	**119 min. (A)**	Troy Donahue ... Claudette Colbert Karl Malden	Fully-fashioned Technicolor melodrama dealing with a young man who successfully battles against Connecticut tobacco tycoon and temptresses. Story sweet and meaty, acting forthright, direction uninhibited, feminine angle strong, highlights varied, settings authentic and camera work impeccable	**First rate woman's film and popular booking (C)**
†Passport To The World (Mondial)—French	**77 min. (U)**	Peter Townsend ...	Eastman Color screen record of global tour by Peter Townsend. Photography good and people and places effectively contrasted, but footage excessive and dialogue and commentary vapid	**Overlong and philosophically insignificant documentary (C)**
†Queen Of Spades ... (Plato-Sovexportfilm) —Russian	**100 min. (U)**	Oleg Strizhenov ... Olga Krassina Yelena Polevitskaya	Gripping Sovcolor opera, concerning young officer's corruption through desire for easy money. Story holding, acting and singing brilliant, direction imaginative, highlights breathtaking, staging superb and English sub-titles adequate	**Outstanding prestige booking (C)**
***†Treasure Of Monte Cristo, The (Regal)—British**	**95 min. (U)**	Rory Calhoun ... Patricia Bredin John Gregson	Fast moving Dyaliscope and Eastman Color period comedy melodrama hingeing on fight for hidden treasure. Tale robust, types hearty, romantic interest popular, scraps and chases accurately timed, climax showmanlike and presentation lush	**Very good British "programmer" (C)**
***Watch It Sailor ... (BLC)—British**	**89 min. (U)**	Marjorie Rhodes ... Vera Day John Meillon	Farce, adapted from the current West End stage success, about a sailor and his girl who run into legal and "mother-in-law" trouble just before their wedding. Cast big, but direction loose, humour more verbal than visual and settings cramped	**Moderate British star and title comedy "double bill" (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN

* BRITISH QUOTA PICTURE † IN COLOUR

continued on page 21

Your Films

by JOSH BILLINGS

West End

WHAT a relief for everybody connected with the film business when the weather broke last Sunday! The sunny Saturday was about the blackest box-office day of this year, but within twenty-four hours the majority of the West End cash registers were really clicking again.

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"ROMANOFF AND JULIET" (Rank-Universal), a jolly parody on international relations, highlighted by Peter Ustinov's brilliant performance, turned out to be just the thing for the hot weather. It did quite well at the Odeon, Marble Arch, during the heat of last Thursday, Friday and Saturday and hit the jackpot on Sunday. The comedy's tickling all classes and ages and stimulating ancillary sales.

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UNITED ARTISTS' "The Young Savages," a stark melodrama of teenage gang war in New York's East Harlem, didn't open spectacularly at the Leicester Square Theatre, but came into its own as the barometer fell. It took a lot of money on Sunday and looks set for a solid run.

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"THE HOODLUM PRIEST" (United Artists), the rehabilitation melodrama with an agonising gas chamber climax, is scarcely hot weather fare. It, too, started slowly at the London Pavilion, but wham!—what a Sunday! Frankly, I found the film hard to take, but many knowledgeable bookers fancy its chances.

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THE PARAMOUNT super Western, "One-Eyed Jacks" (VistaVision), slipped a little last week at the Plaza, but quickly regained lost ground on the Sunday. If you've got "One-Eyed Jacks," which co-features Marlon Brando and Karl Malden, booked, you can congratulate yourself.

\+ + +

"FLAME IN THE STREETS" (Rank—CinemaScope—British), the London race-war melodrama, hasn't so far met with the success it deserves at the Odeon, Leicester Square, but it, too, took a turn for the better. Since its tale unfolds on Guy Fawkes's night it would have made an appropriate November release, but no renter can afford to wait that long.

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I UNDERSTAND that "The Rebel" (Warner-Pathe—British) remains at the Ritz for at least another week. The Tony Hancock romp must be doing pretty well, for no film, not even one from the MGM stable, stays put at the Ritz unless it pays for its keep.

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WARNER-PATHE'S other revival, "Indiscreet" (British), hasn't really caught on at the Warner Theatre. Its takings also bucked up last Sunday, but even so co-stars Cary Grant and Ingrid Bergman are getting a little old in the tooth, anyway, so far as teenagers are concerned. On Thursday, "Parrish" (Warner-Pathe) moves into the Warner Theatre. The last-named, a romantic melodrama, confidently throws its cap at the ladies' and the "ninepennies."

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"THE ABSENT-MINDED PROFESSOR" (Disney) has been given a new lease of life at Studio One, Oxford Street, now that its concurrency with the Leicester Square Theatre is ended. It gets the laughs without taxing the intelligence and is truly escapist.

\+ + +

BUSINESS was brisk throughout the weekend at the Rialto, Coventry Street, where "The Young Lions" (Twentieth Century-Fox—CinemaScope) is revived. It seems it's a case of all or nothing with re-issues. This one's got Marlon Brando!

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"TWO RODE TOGETHER" (BLC) had a profitable two weeks at the New Victoria, despite the weather. The Western co-stars James Stewart and Richard Widmark and is directed by John Ford who, apparently, still has a big reputation, but star and director values can't be the sole reason for its success. Neither is mentioned in the London evening newspaper ads!

\+ + +

PATIENCE! I haven't forgotten "Wild in the Country" (Twentieth Century-Fox—CinemaScope), Elvis Presley's latest. The rustic rumpus is doing very nicely at the Carlton, Haymarket, and boosting soft drinks and ice cream sales. The populars, unlike the highbrows, don't count their coppers when they go out. The film's released on the 31st and looks a "sitter."

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"THE GUNS OF NAVARONE" (BLC—CinemaScope—British) is not having the slightest difficulty packing the Columbia Theatre, Shaftesbury Avenue. The hall's just the right size for extended runs. And the receipts from pre-release spots are enough to make your mouth water.

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AS FOR the "hard ticket" jobs, sun or no sun, "South Pacific" (Twentieth Century-Fox—Todd-AO) at the Dominion, Tottenham Court Road; "Ben-Hur" (MGM—Panavision-Camera 65) at the Royalty, Kingsway; "Exodus" (United Artists—Super Panavision 70) at the Astoria, Charing Cross Road; "Spartacus" (Rank-Universal—Super Technirama 70) at the Metropole, Victoria; and "Gone With The Wind" (MGM—Metroscope) at the Coliseum, are still taking enough at the last performances each day to show a handsome profit on the week.

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WHEN it comes to "foreigners," "La Dolce Vita" (BLC—Italian) has run into the money at the Berkeley, Tottenham Court Road. It's a horses for courses proposition, but when it does hit the right terrain, it goes some!

On release

NOW FOR the general releases. None really beat the weather last week, but some put up a darned good fight!

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"ALL IN A NIGHT'S WORK" (Paramount) opened extremely well considering sultry conditions. It scored fluently in good- and better-class halls and was only slightly off beam elsewhere.

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ON THE other hand, "Return To Peyton Place" (Twentieth Century-Fox—CinemaScope) more than held its own in low- and middle-class situations, but sagged a bit in high-class ones.

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THE Rank-Universal "double bill," "The Secret Ways," starring Richard Widmark, and "Posse From Hell," featuring Audie Murphy, has proved a "sleeper." It garnered a pretty penny, particularly in industrial areas.

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"A RAISIN IN THE SUN" (BLC), a superbly acted Negro melodrama, started promisingly, but its hope of lifting the hoodoo on Negro films was shattered by sunny weather. Shame!

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THE MGM "X" certificate "double bill," "Go Naked In The World" (CinemaScope) and "The Lawbreakers," is wilting. The heat's obviously got it down.

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"STRANGERS ON A TRAIN" (Warner-Pathe) didn't do at all badly, considering it's a ten-year-old re-issue. Alfred Hitchcock, master of mystery and suspense, is one of the few directors whose name means something on a bill.

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THE spectacular circus melodrama, "The Big Show" (Twentieth Century-Fox—CinemaScope) never got off the ground. It has a "U" certificate, but for some reason or other even the youngsters fought shy.

\+ + +

"SPARE THE ROD" (BLC — British) is

continued on page 26

PROSPER WITH ANGLO!

SO TORRID, SO TENDER...as love must be between a teen-age boy and a woman of too much experience – neither of whose emotions had ever been touched...



LOLA ALBRIGHT IN

Co-starring SCOTT MARLOWE

JOE DeSANTIS
HERSCHEL BERNARDI

Screenplay by BURTON WOHL

Produced by PHILLIP HAZELTON

Directed by ALEXANDER SINGER

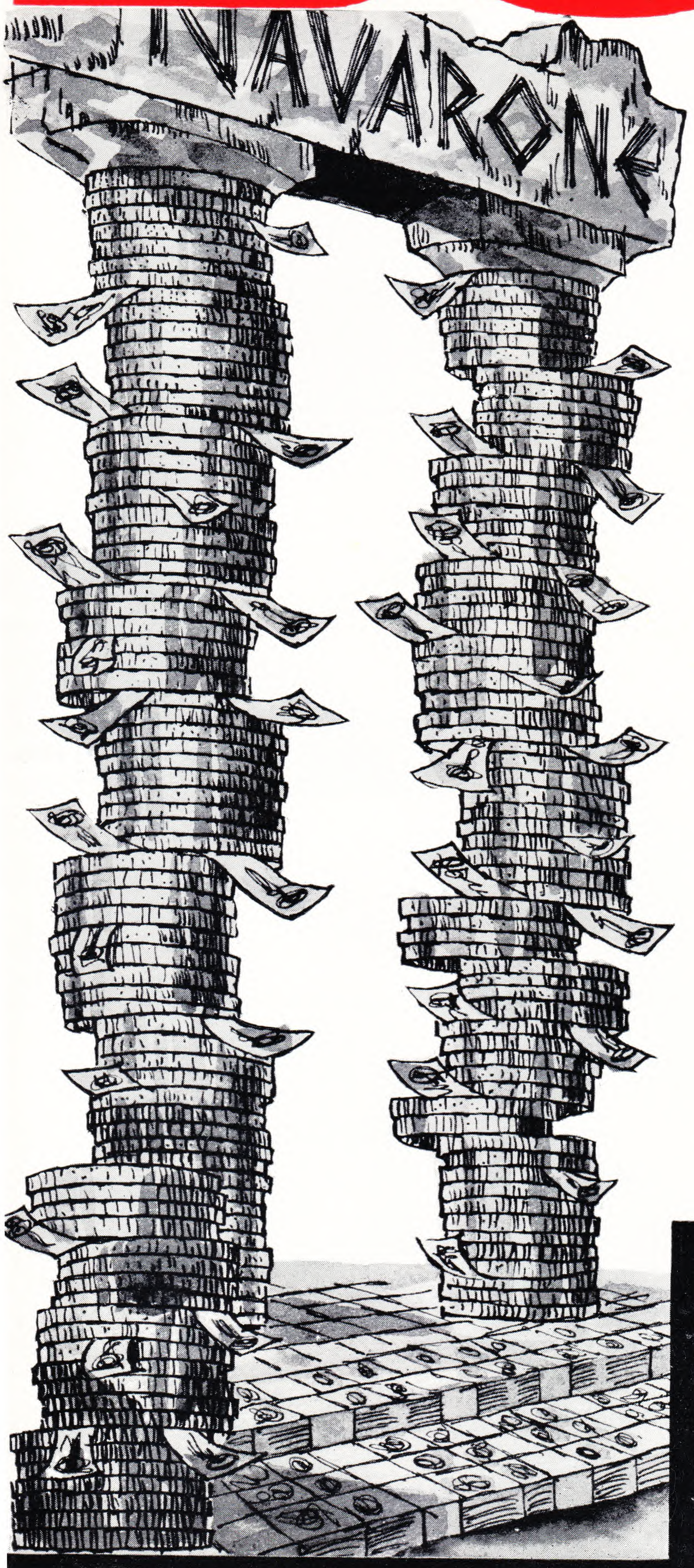
UNITED ARTISTS



A COLD WIND IN AUGUST

KINEMATOGRAPH WEEKLY
July 6, 1961

BOO



Everywhere it's the same tremendous story!

"THE GUNS OF NAVARONE"

is today writing its own history in box-office receipts wherever it is playing.

In every situation to date the box-office receipts have by far exceeded those on any previous film in the annals of Columbia.

Undoubtedly, too,

"THE GUNS OF NAVARONE"

is destined to become one of the industry's all-time highs in box-office achievement.



GREGORY
STANLEY
in CARL FOREMA

COLUMBIA

S

MING!!

3 HUGE WEEKS at ODEON PLYMOUTH

NOW IN ITS **4TH** MASSIVE WEEK at THEATRE ROYAL EXETER

AFTER **4** SUPERB WEEKS at GAUMONT BIRMINGHAM
Now in its 3rd momentous week at FUTURIST BIRMINGHAM

AFTER **4** BIG WEEKS (the last the greatest) at ODEON BOURNEMOUTH
Now in its 3rd huge week at the GRAND WESTBOURNE

NOW IN ITS **7TH** COLOSSAL WEEK at ODEON PORTSMOUTH

NOW IN ITS **7TH** GREAT WEEK at REGENT BRIGHTON

NOW IN ITS **8TH** TREMENDOUS WEEK at REGAL MANCHESTER

NOW IN ITS **8TH** MAGNIFICENT WEEK at QUEENS NEWCASTLE

8 ALL THIS AND HISTORY-MAKING, RECORD-BREAKING WEEKS AT ODEON LEICESTER SQUARE · NOW TRANSFERRED TO COLUMBIA THEATRE TO CAPACITY HOUSES

Y PECK · DAVID NIVEN · ANTHONY QUINN
BAKER · ANTHONY QUAYLE · JAMES DARREN
N'S

"THE GUNS OF NAVARONE"

CINEMASCOPE & TECHNICOLOR

co-starring IRENE PAPAS · GIA SCALA and Guest Stars JAMES ROBERTSON JUSTICE · RICHARD HARRIS

creenplay by CARL FOREMAN Based on the novel by ALISTAIR MACLEAN Produced by CECIL F. FORD

Music Composed and Conducted by DIMITRI TIOMKIN Directed by J. LEE THOMPSON

Executive Producer CARL FOREMAN AN OPEN ROAD PRODUCTION A COLUMBIA PICTURE

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RENTERS' NEWS

'KING OF KINGS' PREMIERE DATE FIXED

MGM HAS arranged for Samuel Bronston's production, "King of Kings" to have a world premiere at Loew's State Theatre, New York, on Wednesday, October 11. The European premiere will follow in November in London.

The New York premiere will head a series of road-show openings in 21 other U.S cities before the Christmas season.

Plans for the multiple premieres were announced by Joseph R. Vogel, president of Metro-Goldwyn-Mayer, after meetings with studio head Sol C. Siegel, Morton Spring, president of MGM International, and Robert Mochrie, MGM general sales manager.

The international cast of the film is headed by Jeffrey Hunter, Siobhan McKenna, Hurd Hatfield, Ron Randell, Viveca Lindfors, Rita Gam, Carmen Sevilla, Brigid Bazlen, Harry Guardino, Rip Torn, Frank Thring, and Robert Ryan.

Directed by Nicholas Ray, "King of Kings" runs for approximately two hours and forty-five minutes, but will have an intermission, at the conclusion of the Sermon on the Mount sequence, which will bring its total time of showing to three hours.

After the New York opening, "King of Kings" will be premiered within two weeks in Los Angeles, Chicago, Boston and Toronto. November and December openings will be held in San Francisco, Detroit, Montreal, Washington, DC, Minneapolis, Kansas City, Pittsburgh, Denver, Cleveland, Baltimore, Seattle, Portland, Oregon; St. Petersburg, Florida; Indianapolis, Salt Lake City, Vancouver, BC, and Buffalo.

Subsequent premieres are also being projected for Philadelphia, Dallas, Cincinnati, Atlanta, Miami Beach, Omaha, Milwaukee, New Orleans, Oklahoma City, Houston and St. Louis.

Compton's 'Assassins' for Essoldo release

COMPTON'S "Assassins in the Sun," starring Arturo de Cordova, is being released by Essoldo in major halls on the circuit. The release commenced at the Essoldo, Newcastle, this week.

"A Taste of Love," starring Jean Seberg, is the next presentation at the Compton Cinema, to be followed on a floating release in the suburbs.

The travelogue-comedy short, "One More River," had its London premiere at the Pavilion last week with UA's thriller, "The Hoodlum Priest," and is expected to prove very popular with exhibitors.

Another Compton picture, "The Captive," starring Catherine Sola, is being featured in a serialisation by *Tit-Bits* with many illustrations from the film.

Other forthcoming Compton releases will be the animal adventure story, "Pals," in colour and with English dialogue; "The Pavements of Paris," starring Danielle Gaubert with Nadia Gray; and two Raymond Stross productions—"The Man Who Watched the Trains Go By," starring Claude Rains and Marta Toren, and "Rough Shoot," starring Joel McCrea and Evelyn Keyes, with Herbert Lom, Marius Goring and Roland Culver.

'BEN-HUR' OPENS AT BOGNOR REGIS

MGM's "Ben-Hur" opened on Monday at the Theatre Royal, Bognor Regis, where it will play for the holiday season.

The company reports that the picture is playing to packed houses at Brighton, Blackpool, Bournemouth, Llandudno, Paignton and Morecambe, and is just as successful in London at the Royalty, Kingsway, as it was at the Empire, Leicester Square.

Launching date for "The Castaways"

WALT DISNEY has set Tuesday, August 8, as the launching date for his new Technicolor feature, "The Castaways."

Interior filming of this ambitious outdoor adventure will be completed at Pinewood Studios with Robert Stevenson directing. Hugh Attwooll is associate producer for Disney.

Based on the Jules Verne story, "The Castaways" will be on the floor at Pinewood approximately four months.

'The Tiger Among Us' gets a new title

"13 EAST STREET" has been chosen as the new title for the Ladd Enterprises production for Columbia, which has just completed filming under the title of "The Tiger Among Us."



A scratched film is not a scrap film

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West End acclaim for Ustinov and 'Romanoff'

Notabilities of society, politics and show business flocked to the Odeon, Marble Arch, last Wednesday to the premiere of " Romanoff and Juliet " and to acclaim Peter Ustinov, who was producer, director, writer and star of the film. Among those at the premiere were the Hon. Gerald Lascelles, Lord Mancroft, the Princess of Berar, Lord Douglas of Kirtleside, Enoch Powell, Minister of Health, Lady Caroline Townshend, Lady Moorea Wyatt, Adam Faith, Carol Carr, Pete Murray, Bryan Forbes, Roy Baker and Ralph Thomas; also there was the Baroness Budberg, who is featured in the film. " Romanoff and Juliet " is a Pavla production released by U-I through RFD. As well as Ustinov it stars Sandra Dee, John Gavin and Akim Tamiroff.

Left: the front-of-house



Top: The Hon. Gerald and Mrs. Lascelles; Mrs. Birn, David Freedman, Mrs. Newman, Douglas J. Granville, U-I's home office representative in the UK and Ireland, Mrs. Freedman and Mr. Birn; Lord and Lady Mancroft. Below: Baroness Budberg; Lady Caroline Townshend; Sir John Rothenstein; Douglas J. Granville with a group of friends



Flubber . . makes this new Disney film fly high
DAILY MIRROR

This is delig
EVENING NEWS

FLUBBERGASTING! that's the word for Disney's new farce
DAILY HERALD

The best straight feature Walt Disney has ever produced
THE GUARDIAN

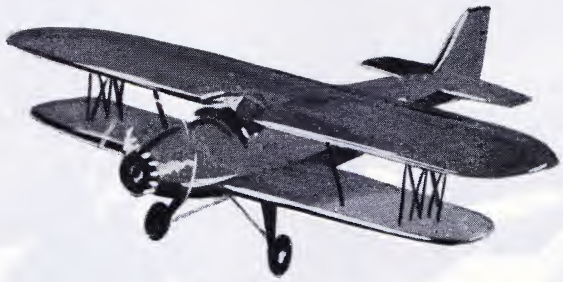
Delicious masterpiece of foolery
REYNOLDS NEW

If you miss this film, you'll miss the FUNNIEST 97 MINUTES OF 1961
DAILY SKETCH

You'd have to sourpuss, inde *thoroughly* this grand, simp ALL-THE- FILM FUN

A VERITABLE RIOT OF FUN
JEWISH CHRONICLE

PACKED WITH LAUGHS
PEOPLE



htful Disney

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NEWS OF THE WORLD

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Production

by JOHN CHAMP

IT WAS lighting cameraman Freddie Francis on the phone to producer Monja Danischewsky, asking advice on how to set up a property he'd acquired. The conversation went roughly like this:

Danischewsky: "What job are you going to do?"

Francis (very diffidently): "Oh, anything. It doesn't really matter. I'd just like to see it made."

Pause.

Danischewsky: "You want to direct it, don't you?"

Longer pause before the reluctant Francis gulped and said, "Well . . . yes."

So far that particular project hasn't matured. But Freddie Francis, director, has. The transition from cameraman is now taking place at Shepperton.

Appropriately, the producer is Monja Danschewsky; appropriately, the title of the film is "A Change Of Heart."

After only a fortnight's shooting he has the casual air of the veteran; but he's learning all the time.

People, not machines

"As a director you suddenly find that the cast become people instead of machines you move around—which is how one tends to regard them as a cameraman," he says.

"As a cameraman you think up a wonderful shot. Then the director says, 'Marvellous—but I can't shoot it.'

"And now I realise that directors have problems you don't see as a cameraman. If both fight their hardest for their points, you get the best of both worlds."

Is it tougher being a director? "No," says Freddie. "Physically speaking, the cameraman, camera operator and the continuity girl have the worst time, I think. They hardly ever seem to get a moment to spare.

"The first couple of weeks I never stopped. I thought it was much harder being a director. I found I was never leaving the set.

"Now I must be getting older. Because I think this business of delegating authority is a great thing. And I do it."

Freddie, who won an Oscar for lighting "Sons And Lovers," knows photography backwards. To do the job on "A Change Of Heart" he's got another distinguished cameraman, Desmond Dickinson.

"But I take great care never to see what he is doing," says Freddie. "It would be a terrible thing to interfere. Anyway, he wouldn't let me. This way I can concentrate on directing." (On the unit side, incidentally, the only thing Freddie asked for was that Ronnie Taylor, with whom he's worked for years, should be camera operator.)

Does the change mean he won't photograph any more films? Not necessarily. "I would hate to give up photography altogether," he says. "For example, I have never done a colour film that really satisfied me. If the right one turned up I'd almost certainly do it."

Since he and Jack Clayton have been close friends for years, it wouldn't be surprising if Freddie turned up to photograph Clayton's next—particularly if it is in colour.

"A Change of Heart"—a comedy which Bryanston will distribute—has Norman Priggen as associate producer: he, incidentally, also worked on "The Battle of the Sexes," Bryanston's first picture—which Danischewsky produced, and Freddie Francis lit.

Danischewsky wrote the story and script. He got the idea when out driving with his wife. They pulled up at lights. Alongside them was a young couple on a motor cycle. Without looking round the boy raised his hand to touch the crash helmet of his pillion-riding girl friend.

"Look," said Mrs. Danischewsky. "That's the only human contact between those two."

And from that tiny incident emerged "A Change of Heart,"—about a couple of young motor cyclists who unwittingly get their pillion riders swapped.

The stars

The stars are George Chakiris (stage and screen versions of "West Side Story"), Janette Scott, Alfred Lynch (whose first film, "On the Fiddle," is yet to be unveiled), Jackie Lane, Bernard Braden and Athene Seyler.

Janette Scott has worked before for Danischewsky. She sent him an amusing reminder telegram on the first day of shooting. It read: "I had my first part with you in 'The Galloping Major' when I was 11. Now I'm 22 and I get my second part. Do I have to wait till I'm 33 for the next?"

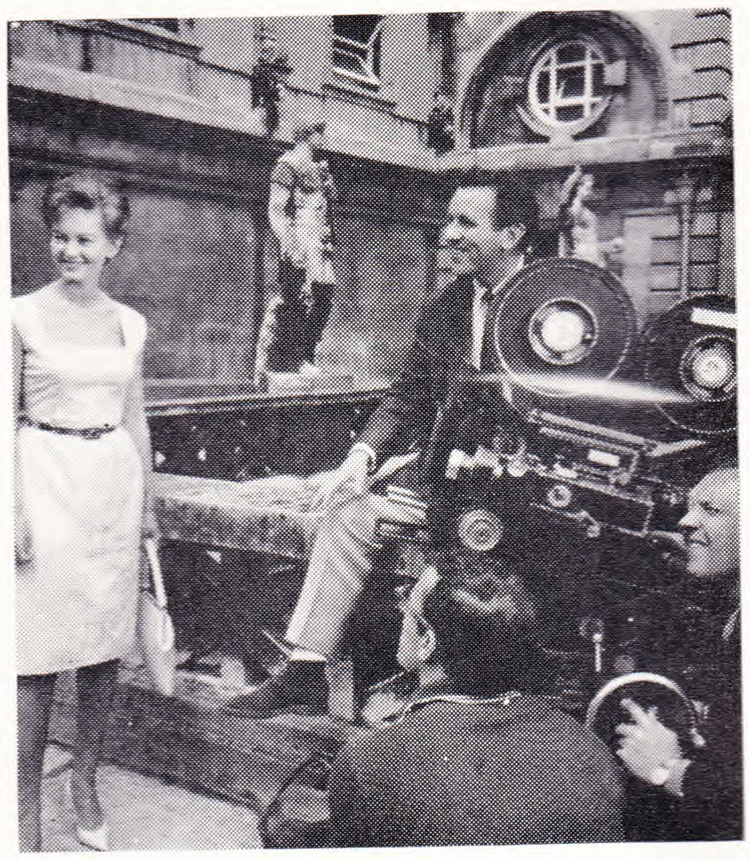
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THE PARTY starts at midnight. From around the nightspots of town the musicians who've done their stint converge on the East End riverside warehouse. Inside they find a luxury apartment where their millionaire jazz patron host is giving a party for a jazz couple's first wedding anniversary.

The champagne corks pop. There's a blue haze of cigarette smoke; and the musicians start playing the kind of jazz that comes from pleasure, not price.

Maybe it's the beat of the music. Maybe something else. But suddenly there's a mounting undercurrent of tension. It roars to a crescendo to turn the celebration into a vendetta.

This is the storyline of "All Night Long," the first production in England of executive producer Bob Roberts, who is making the picture for Rank at Pinewood.



The Roman baths at Bath provide the setting for this location shot of Freddie Francis directing (for the first time) Janette Scott in Monja Danischewsky's "A Change Of Heart"

He's gathered a cast that includes Patrick McGoohan, Keith Michell, Richard Attenborough, Betsy Blair and Bernard Braden; and he's brought in top British and American jazzmen who will bring authenticity to the film by playing themselves.

The musicians include Dave Brubeck, Charlie Mingus, Tubby Hayes, John Scott, Kenny Napper, Keith Christie, Johnny Dankworth and Ray Dempsey.

Michael Relph and Basil Dearden are producing and directing. In addition, Relph has taken care of the lavish set in which most of the action takes place. For at one time he was an art director.

Phil Green, who has control of the music, says, "I am composing some new numbers, but 'standards' will also be used."

Background music? There is none. In this film it'll all be foreground music.

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MARTY WILDE and Larry Adler have just recorded with Muir Matheson the title and end music—which Marty sings—for "The Hellions," the British western set in South Africa, which Harold Huth produced and Ken Annakin directed.

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HYLDA BAKER, the Farnworth-born comedienne who made her screen debut in

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"Saturday Night and Sunday Morning," has now started work on her second film.

It's a domestic comedy with a Lancashire background called "She Know's Y'Know," which Eternal Films is making at Twickenham.

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JAY LEWIS is to make a comedy called "Puncher's Private Navy" with a late summer starting date.

He's now working on the script with Gilbert Hackforth Jones, who, also with Lewis, scripted "The Baby and the Battleship."

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A FILM unit from TWW has arrived in Alicante, Spain, to shoot a half-hour television film on the making of Anglo-Allied's "Billy Budd."

After filming sea scenes aboard the 18th century sailing ships, the unit is recording filmed interviews with producer/director Peter Ustinov, Robert Ryan, Melvyn Douglas and Terence Stamp, the young actor playing the title role.

"Billy Budd" winds up location shooting at Alicante today. Six weeks of interiors will then be shot at Associated British Elstree studios, starting on July 10.

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CASTING AROUND: "Monster" specialist Christopher Lee has been signed by Hammer as top villain in "The Pirates of Blood River," which started at Bray on July 3. Marla Landi gets the heroine's role.

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ERIC SYKES'S first picture under his MGM contract, "Village of Daughters," has started on location near Rome this week. George Brown is producing and George Pollock directing.

Yvonne Romain and John Le Mesurier are also in the cast.

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THE Blazer Films' production, "Reach For Glory," adapted from Harrow master John Rae's novel "The Custard Boys," has begun filming in Southwold, Suffolk. Columbia will release the film through BLC in the United Kingdom and the Irish Republic.

Produced by Jud Kinberg and John Kohn, who also collaborated with John Rae in adapting his novel, "Reach For Glory" is directed by Philip Leacock, who recently returned to this country from Hollywood.

The story, set in England in 1942, tells of the adventure of a group of teenage evacuees from London set down in a rural community.

Heading the cast is Michael Anderson, Jr., son of the director, and German juvenile star, Oliver Grimm, with Harry Andrews and Kay Walsh in parental roles.

Documentary film lighting cameraman Bob Huke makes his feature film debut on "Reach For Glory," which is also a "first" together for writer-producers Jud Kinberg and John Kohn. The unit is under the control of production manager Fred Gunn.

SHOOTING NOW

ABPC ELSTREE.—"Francis Drake" (tv series). **"Go To Blazes"** (Associated British for Warner-Pathe), producer Kenneth Harper, director Michael Truman. **"Petticoat Pirates"** (Associated British for Warner-Pathe), producer Gordon Scott, director David Macdonald. **"Billy Budd"** (Anglo-Allied for Allied Artists), producer/director Peter Ustinov. **"The Young Ones"** (Associated British for Warner-Pathe), producer Kenneth Harper, director Sidney Furie.

MERTON PARK.—"The Sinister Man" (Anglo), producer Jack Greenwood, director Clive Donner. Television commercials and documentaries.

SHEPPERTON.—"The Day The Earth Caught Fire" (a Val Guest production for Pax), producer/director Val Guest. **"A Change of Heart"** (Monja Danischewsky for Bryanston), director Freddie Francis; **"Death and the Sky Above"** (British Lion), producer E. M. Smedley Aston, director Bob Lynn.

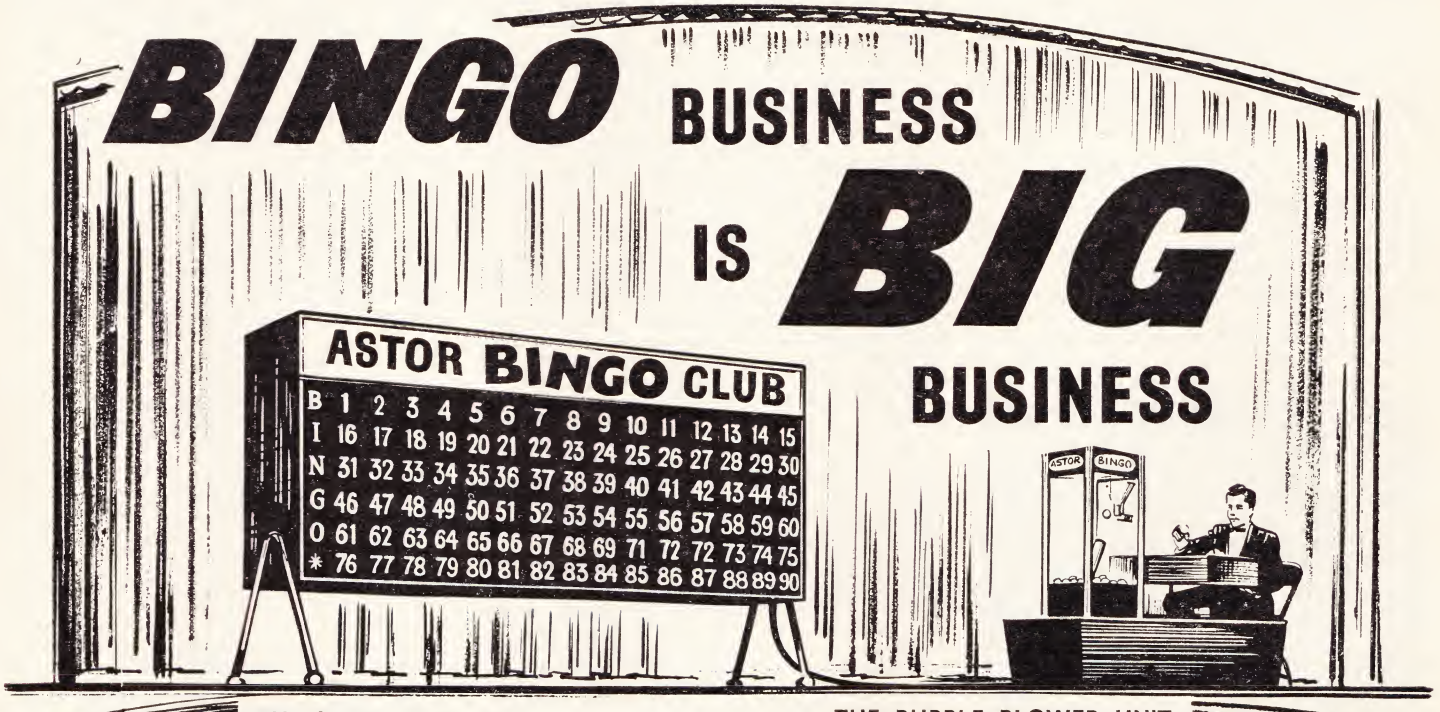
MGM BOREHAM WOOD.—"Light in the Piazza" (MGM), director Guy Green. **"Satan Never Sleeps"** (Leo McCarey production for 20th Century-Fox), producer/director Leo McCarey. **"Village of Daughters,"** producer George Brown, director George Pollock.

BEACONSFIELD.—"Ghost Squad" (tv series).

PINEWOOD.—"What A Whopper" (Viscount for Regal Films International), producer Teddy Joseph, director Gilbert Gunn. **"In The Doghouse"** (Rank), producer Hugh Stewart, director D'Arcy Conyers. **"All Night Long"** (Bob Roberts production for Rank), producer Michael Relph, director Basil Dearden.

NEW ELSTREE.—"Richard The Lionheart" (tv series), producers Edward and Harry Danziger. **"She Always Gets Their Man,"** producers Edward J. and Harry Lee Danziger, director Godfred Grayson.

CHALK FARM.—TV commercials.



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A NEW complete television broadcasting unit has been created by Pye TVT, Ltd., for new stations with limited financial resources. Known as the Cambridge Station, it is an entirely new design for tv broadcasting, which costs a third of the price of existing comparable tv stations.

The Cambridge Station with control room equipment, telecine, transmitters, mast aerial and other equipment can now be purchased for £17,000.

It comprises two cameras, four microphones, and an efficient lighting system. In the control equipment is a console with all monitoring and mixing facilities, two 16-mm. telecine units with slide projectors, two transcription/gramophone units, a monitor loudspeaker, two equipment cubicles, and the vision and sound transmitters. An appropriate aerial system is mounted on a 100-foot high mast erected immediately beside, or on top of, the station building.

In the words of Pye this is a simple, economic tv station with technical facilities specially developed to bring television to smaller communities which may initially be unable to support the cost of more complex installations.

Thus entertainment, news and general television programming can be originated with the minimum of operating staff.

The Cambridge is likely to come into its own if the Pilkington Committee gives the go-ahead for smaller regional stations to be allotted to new contractors after 1964, and is likely to be popular in educational circles, because it is an ideal way for pioneering educational television.

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THE PROGRESSIVE-MINDED network, Anglia Television, whose director of programmes is John Woolf, has scored a distinct hit with its "Survival" programmes which are among the best documentary series to be shown on television.

Its third show, "SOS Rhino," achieved a new record for any natural history programme. It was in the TAM Top Ten shows for the week in the London area, in the South, in Scotland and in South Wales and the West.

This has never happened before to any ITV programme dealing with this type of subject.

"SOS Rhino" cost Anglia more than £2,000. It could hardly have been repaid by the prices that the contractors pay for documentaries.

Moreover, in spite of its obvious success in every region in which it is transmitted, "Survival" has not been taken by Granada in the north: nor by ATV, which is in charge of Midlands during the week.

Surely there is a case for a little more broad-mindedness and liberality among these two powerful and wealthy ITV companies.

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PLANS for The Midlands Festival of Ballet, which will be one of the most important and exciting events in the history of ballet in this country, are now getting under way.

The festival is being presented by Anton Dolin and ABC Television at the Coventry theatre nightly from July 11-15 inclusive.

Dolin has obtained the services of the world's top danseurs and ballerinas who, with the London Philharmonic Orchestra under Anatole Fistoulari, will be dancing some popular ballets, and other ballets that have never before been seen in this country.

The gala opening on Tuesday, July 11, will be a big prestige occasion with leading figures from the world of music, art and entertainment, with civic heads and leading personalities of the Midlands all converging on Coventry.

The Festival will be telerecorded by ABC TV and then networked later in the year.

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TWO programme contractors last week received the plaudits of U.S television for the quality of their programme or technical facilities. They are Associated-Rediffusion and Television for Wales and the West Country.

A-R's first "Intertel" production, which dealt with South Viet Nam, was shown on more than 50 U.S stations and was also praised by a number of leading newspapers.

TWW has been awarded a contract to telerecord a programme on public affairs thanks to the quality of its OB Unit, which is fully adaptable to different line standards.

The company, which last year presented a number of its own public affairs programmes on tape, will be assigned to handle a special Columbia Broadcasting System public affairs programme, "Accent," which will deal with the work of the Royal Shakespeare Theatre, Stratford-upon-Avon. This programme will be networked to seven million viewers from New York later next month.

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ANOTHER television play writing award contest has come and gone.

This time it is the one organised by Associated Television, with a respectable prize of £1,000 to the winning script. Two Australians got the prize unanimously. They were Ruth Park and D'Arcy Niland, of Sydney, a married couple well known for their writings in Australasia.

Norman Collins, deputy chairman of ATV, announcing the results, states that the competition produced a record number of 1,515 entries.

These were read by a team of readers reporting to the judges: Giles Cooper, Ted Willis, Donald McWhinnie, all entirely independent of ATV—and two ATV members, Harold Jamieson, deputy productions controller, and Norman Collins. Stella Richman organised the competition.

The awards made to the writers are in addition to any transmission fees that may be subsequently negotiated.

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WORLD MARKETS

–continued from page 8

that they have little hope that the adverse situation can be changed quickly enough. France and Italy are "stubbornly" refusing abolition of their own national subsidies, while television in Germany, the other adverse factor cited, expands rapidly under substantial tax and financial benefits given by the Government.

All this would add up to a major crisis if the German feature film production were to drop to a level of 50 per year, as expected. Such a picture shortage burden would hit German exhibitors the hardest.

The delegation suggested introduction of an expanded subsidy plan which would provide for increased "awards" for artistically outstanding films and more guarantees for production loans from banks.

One of the suggestions provided for an immediate "shot in the arm" of 15 million deutschmarks (3,750,000 dollars) in additional bank guarantees for feature film projects which would otherwise die.

The German industry delegates are said to have provided the Government officials with a detailed plan which would secure that the Government money would only go to high-quality product.

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THE Swiss Government has decided to continue its annual subsidy of 300,000 Swiss Francs (about 75,000 dollars) for the country's cinema newsreel.

Annual operation costs of the unit are at about twice the sum and only 300,000 francs are collected from regular rentals. Last year the unit produced 44 German-language, 11 French-language and four Italian-language editions per week.

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NO OFFICIAL Government award for the "best" feature film of the year will be handed out this year.

The Government's awards committee said there is no feature worth the award of 200,000 deutschmarks. However, there is an award of 70,000 deutschmarks for the "best" feature-length documentary. It went, this year, to a picture titled "Faust." It is a filmed stageplay after the Goethe classic of the same title.

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THERE are now 13 studios active in West Germany and in West Berlin, according to latest statistics.

The 13 studios have a total of 59 sound stages. The total capacity is now at least at 160 feature films per year, but only half of the capacity is occupied by feature film productions.

Most of the studios have turned over part of their capacity to television programme production but, as there is yet only a limited market for tv programmes, as there are no private commercial stations, an important share of the German studio capacity is now idle.

Most of the German studio capacity is now located in and around Munich. Another German production centre is in Northern Germany's Hamburg, while the pre-war German film centre, Berlin, has now only a modest share in the country's total production capacity.

Most of the foreign companies now shooting in Germany use studios located in or around Munich, or they go to Berlin for location shooting.—**Gustav Genschow.**

REVIEWS

—continued from page 9

Parrish

Warner-Pathe. American (A). Photographed in Technicolor. Featuring Troy Donahue, Claudette Colbert and Karl Malden. Produced, Directed and Written by Delmer Daves. Director of Photography, Harry Stradling, Sr. Music by Max Steiner. 119 *minutes. Release August* 28, 1961

FULLY-FASHIONED Technicolor romantic melodrama, highly spiced with sex and tightly wrapped in a lush and authentic tobacco country backcloth. Adapted from Mildred Savage's best-seller, it centres on a courageous, independently minded youth who pits his wits against his ruthless tycoon stepfather and, although frequently tempted by the fair sex, ultimately wins a moral victory. The tale, typical of current magazine fiction, contains stock situations and characters, but a well-balanced cast, represented by famous old-time and up-and-coming young players, gives them a new slant. The settings, too, are fresh, while a clever musical score subtly amplifies emotional and spectacular highlights. "Parrish" makes a particularly confident bid for feminine approbation. First-rate woman's film and popular booking.

Story.—Ellen McLean, an attractive widow well versed in the social graces, arrives at the Connecticut tobacco farm of Sala Post, a widower. Her task is to chaperon Sala's wilful motherless daughter, Alison, but Sala forbids Parrish, Ellen's handsome 19-year-old son, the house. Teet Howie, Sala's foreman, gives Parrish a roof and Parrish and Lucy, Teet's flighty sister-in-law, have an affaire. Later Parrish takes a job on Sala's farm and he and Alison inevitably meet. They fall in love and at the same time Ellen marries Judd Raike, the most powerful tycoon around. Parrish then works for Judd, but deplores his methods. After Judd orders the destruction of a rival's farm, Parrish leaves in disgust and joins the Navy. Alison promptly weds Wiley, Judd's well-breeched, but mean, son. During all this it is revealed that Edgar, Judd's other son, has put Lucy in the family way. On his release from the Navy, Parrish goes to Sala and he helps him start on his own. Paige, Judd's pretty, uninhibited daughter, assists Parrish and, when Parrish beats up Edgar for trying to set fire to his field, Judd gives Parrish best. By now, Ellen has had enough of Judd.

Production. — The picture doesn't tell a new story, but what it lacks in originality it gains in scope. It leaves nothing out, yet, despite its emphasis on sex and occasional violence, keeps a firm eye on the box-office's distaff side. Troy Donahue is a good-looking, if rather stolid, Parrish; Claudette Colbert scores fluently as Ellen; Karl Malden is in his element as the unscrupulous Judd: Connie Stevens, the disc favourite, tantalizes as Lucy; Diane McBain registers as the untamable Alison; Dean Jagger impresses as the gentlemanly Sala; Hampton Fancher and David Knapp do their stuff as the aptly-named Raike brothers; and Dub Taylor introduces a welcome touch of humour as Teet. The deliberate burning of a rival farmer's plant tents furnishes breathtaking spectacle; the fight between Parrish and Edgar puts a kick into the happy ending; and the tricks of the tobacco growing trade, fully disclosed, effectively fill in the background.

Points of Appeal.—Crowded plot, talented and exploitable cast, strong feminine angle, spectacle, best-seller title and Technicolor.

The Last Sunset

Rank-Universal. American (A). Photographed in Eastman Color. Featuring Rock Hudson, Kirk Douglas, and Dorothy Malone. Produced by Eugene Frenke and Edward Lewis. Directed by Robert Aldrich. Screenplay by Dalton Trumbo. Director of Photography, Ernest Laszlo. Musical Director, Joseph Gershenson. 112 *minutes. Release August* 14, 1961

OUTDOOR melodrama, finely photographed in Eastman Color. Suggested by Howard Rigsby's novel, "Sundown at Crazy Horse," it concerns two men, one "wanted" and the other his pursuer, who join a cattle drive, see the alcoholic owner's wife widowed and then run into emotional snags, as well as hostile Indian and truculent "bad men" trouble. There are intermittent bursts of spectacular action, but the leading characters carry chips on their shoulders and their personal problems blur the main story, which ends, none too soon, in the wanted man discovering that his love for the widow's teenage daughter is incestuous. The experienced and popular players and director cushion the shock ending, but all the same the "horse opera" bows out on a questionable note. So-so star western.

Story.—John Breckenridge, a hard-drinking Civil War veteran, fails to make a go of his marriage to Belle, a forthright woman, or his Mexican ranch. He, Belle and Missy, their 15-year-old daughter, start a cattle drive to Texas, and Brendan O'Malley, a wanted man who had once loved Belle, and Dana Stribling, a hefty fellow holding a warrant for O'Malley's arrest, join the trek. Belle rejects O'Malley's advances, but Missy is attracted by him. Breckenridge gets shot by a Confederate, and three toughs, Frank and Ed Hobbs and the Julesberg Kid, attach themselves to the party. Soon afterwards O'Malley kills an Indian, but Stribling averts a massacre by giving the Redskins O'Malley's share of the herd. Later, O'Malley saves Stribling when he becomes caught in quicksands, and Stribling and O'Malley prevent Frank, Ed and Julesberg from kidnapping Belle and Missy. By now, O'Malley returns Missy's love, but following a fiesta Belle tells O'Malley that Missy is his daughter. O'Malley spares the innocent Missy the truth by meeting Stribling in the inevitable showdown and courting death by drawing an empty gun.

Production.—The picture, like many a modern western, has too little action and too much psychology, and the head-shrinking is an indifferent substitute for wholesome scalping. Kirk Douglas handles a tricky role with considerable skill as O'Malley; Carol Lynley is a most appealing Missy; Rock Hudson registers as the strong, silent Stribling; and Dorothy Malone carries Belle's cross courageously; but Joseph Cotten is wasted as Breckenridge; and Neville Brand, Jack Elam and Rad Fulton are very obvious thugs as Frank, Ed and Julesberg. Its shootings, fights and scenes of cattle crossing difficult country are realistic, but few and far between, while incest taints the "high noon" climax. The two big feathers in the film's cap are its cast and scenic values.

Points of Appeal.—Rugged, if uneven, story, box-office stars, sweeping backgrounds, provocative title and Eastman Color.

The Hoodlum Priest

United Artists. American (A.) Featuring Don Murray, Keir Dullea and Cindi Wood. Produced by Don Murray and Walter Wood. Directed by Irvin Kershner. Screenplay by Joseph Landon. Director of Photography, Haskell Wexler. Musical Director, Richard Markowitz. 101 *minutes. Release August* 21, 1961

TRUE-LIFE rehabilitation melodrama. It's about a Jesuit priest who sets out to establish a home, or rather clearing house, for ex-convicts, but, while furthering his estimable cause, suffers calumny and sees his pet "convert" go to the gas chamber. Don Murray pulls out all the stops as the "dog-collared" crusader, who, by the way, speaks the "old lags'" own language, but sincere and powerful as his portrayal is, the play, larded with anti-capital punishment propaganda, is heavy going. Its gangster asides may grip the industrial element, but feminine audiences will find the grisly climax hard to take. Ticklish general booking.

Story.—The Reverend Charles Dismas Clark, a Jesuit priest, spends his spare time helping ex-convicts start afresh. He visits a gambling saloon and sees a hoodlum slip loaded dice into the pocket of Billy Lee Jackson, a highly emotional youth who has just served a two-year stretch. Billy is charged with cheating, but Clark persuades Louis Rosen, a famous attorney, to defend the lad. After Billy is acquitted, Clark gets Angelo Mazziotti, a fruit importer, to give Billy a job. Meanwhile, George Hale, an unscrupulous reporter, writes an article denouncing Clark for exploiting ex-convicts. Rosen becomes interested in Clark's work, and a ritzy garden party is thrown to raise funds for a home. Billy meets Ellen Henley, a society girl, and the two fall in love. Later, Mario, Angelo's unpleasant brother, wrongly accuses Billy of theft and Billy, disillusioned, returns to crime and shoots Mario in self-defence. The police chase Billy and corner him, but Clark breaks the cordon and persuades Billy to surrender. Clark pleads for Billy, but he is found guilty and, despite a big anti-capital punishment campaign, goes to the gas chamber. Clark, undaunted, carries on crusading.

Production.—The picture's intentions are highly honourable, but the reclaiming of "bad hats" is an unrewarding business, anyway in terms of general entertainment. Don Murray definitely has his moments as Clark; Keir Dullea displays considerable ability as the hysterical Billy, and Larry Gates impresses as Rosen, but Cindi Wood is just a conventional ornament as Ellen, and most of the tough types are both inarticulate and unsympathetic. The chasing of Billy by the police and his surrender in a ramshackle house furnish thrills, but the campaign against capital punishment is definitely two-edged and the drawn-out gas chamber ending can only interest the morbid minded.

Points of Appeal.—Authentic tale, good acting by Don Murray, lofty ideals, vigorous action and provocative title.

The Treasure of Monte Cristo

Regal. British (U). Dyaliscope. Photographed in Eastman Color. Featuring Rory Calhoun, Patricia Bredin and John Gregson. Produced, Directed and Photographed by Robert S. Baker and Monty Berman. Screenplay by Leon Griffiths. Musical Director, Muir Mathieson. 95 *minutes. Release August* 14, 1961

PERIOD action melodrama, finely photographed in Dyaliscope and Eastman Color. Its plot, concerned with a ding-dong fight over buried treasure on a Mediterranean island, eschews subtlety, but vigorous acting and forthright direction give the obvious a keen edge. There are scraps and chases galore, bold and treacherous characters of both sexes, many neat comedy touches and a slap-up climax. A "rill mill" for the "ninepennies" and youngsters, it fully merits its holiday release date. Very good British "programmer."

Story.—Colonel Jackson, a British officer, and Pauline, his comely daughter, are saved from mysterious attackers by Captain Adam Corbett, a soldier of fortune. Adam learns that the Colonel and Pauline are heading for Italy to join Louis Auclair, a Frenchman, Van Ryman, a Dutch sea captain, and Count Boldini, an Italian, in search of treasure on Monte Cristo Island. Colonel Jackson gets killed, and Adam takes over from him. On the island, the party is chased by Renato, a brigand, and his followers. They survive, Adam and Renato become friends, and Albert, the late Colonel's servant, and Adam discover the treasure. Boldini and his beautiful fiancee, Lucetta, try to grab it, but there is many

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a slip 'twixt the cup and the lip. The treasure sinks to the bottom of the sea, and Lucetta accidentally shoots Boldini while he and Adam are duelling. Now in love, Adam and Pauline realise that their happiness is beyond price.

Production.—The picture opens with a lusty scrap and then follow coach chases across Europe, the clashing of swords, fisticuffs, popular romance, a shipwreck and finally the duel between Adam and Boldini. Patricia Bredin is no Sarah Bernhardt as Pauline; and Rory Calhoun only appears at his best astride a horse as Adam; but John Gregson is great fun as Renato; Peter Arne makes a thoroughly evil Boldini; Gianna Maria Canale is a sultry Lucetta; and Sam Kydd heightens the humour as Albert. The interiors and exteriors are chosen with considerable care, and Dyaliscope and Eastman Color round off rollicking, artfully titled costume piece.

Points of Appeal.—Breezy, fast-moving action, eager cast, popular romance, spectacle, title, Dyaliscope, Eastman Color and U certificate.

Watch It Sailor!

BLC. British (U). Featuring Marjorie Rhodes, Vera Day and John Meillon. Produced by Maurice Cowan. Directed by Wolf Rilla. Screenplay by Falkland Cary and Philip King. Director of Photography, Arthur Grant. Musical Director, John Hollingsworth. 89 minutes. Release August 14, 1961

LOW-LIFE farce, adapted from the current West End stage hit. A sequel to "Sailor Beware!" it's about a sailor and his girl who run into legal and "mother-in-law" trouble just before their wedding, but ultimately find happiness. The cast is crowded with popular and talented people, but loose direction and a flat script cramp the co-stars' and the supporting players' styles. Its humour, verbal rather than visual, produces a mere trickle of laughs. Moderate British star and title comedy "double bill."

Story.—A car taking Albert Tufnell, a breezy young tar, to his wedding breaks down. When he and Carnoustie, his best man, arrive at the church, Shirley, Albert's bride, and her parents have left. Albert and Carnoustie hurry to Shirley's home and her garrulous and belligerent mother, Ma Hornett, tears Albert off a strip. A new hour is fixed for the ceremony, but shortly afterwards Lieutenant-Commander Hardcastle, Albert's C.O., arrives and explains that Albert can't marry until the question of his paternity has been cleared up. Apparently, Albert was not born in wedlock. By this time, Ma is against the marriage, but Albert and Shirley decide to elope. Carnoustie and Daphne, Shirley's cousin, also plan to have their honeymoon before the ceremony, but everything ends all right.

Production.—The picture, a follow-up to "Sailor Beware!" tells much the same story as its money-spinning predecessor, but the comedy highlights, mainly confined to the Hornetts' parlour, are dimmed by predictability. Vera Day and John Meillon are not bad as Shirley and Albert; and Dennis Price, Liz Fraser, Irene Handl, Graham Stark and Cyril Smith make the best of stereotyped roles; but Marjorie Rhodes overdoes it as the ferocious battle-axe Ma. In a word, the film's no riot, but its title and star values may well tip the box-office scales in its favour. Stranger things have happened!

Points of Appeal.—Uninhibited fooling, well-known players, title, catchy signature tune, British label and U certificate.

The Middle Course

United Artists. British (U). Featuring Vincent Ball, Lisa Daniely and Peter Illing. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Montgomery Tully. Story by Brian Clemens. Director of Photography, Jimmy Wilson. Music by Bill Le Sage. 60 minutes. Released July 17, 1961

"SHOESTRING" World War II melodrama. It concerns an RAF pilot who is forced down in a Nazi-occupied French village and encourages the inhabitants to stiffen resistance against the enemy. The tale, peopled by theatrical characters, and unfolded against stagey backgrounds, is neither flattering to our Allies nor exciting entertainment. Tin-pot quota.

Story.—Cliff Wilton, a Canadian attached to the RAF, is brought down near Langfrau, Alsace, and found by two villagers. Cliff soon discovers that the locals are steering a middle course in their dealings with the Nazis—neither helping nor hindering the enemy. Later, Cliff learns that Captain Jaghorst, a Nazi, and six men are on his trail. Jacques, a bistro keeper, and Anna, his sister, respond to Cliff's call to resist the Nazis, but Burgomaster Gromik is all for caution. Shortly afterwards, Rene, Gromik's 17-year-old son, is maliciously killed by the Germans. Gromik immediately changes his tune and the villagers, led by Cliff, wipe out the Nazis. Finally, Cliff heads for Switzerland, and Anna wishes him God speed.

Production.—The picture bases its tale on the false premise that the French wilted under Nazi pressure and then trades on the "true blue" Cliff's effrontery. The penultimate transactions provide little drama and less suspense. Peter Illing acts convincingly as Gromik; but Vincent Ball gives an uninspired performance as Cliff; Lisa Daniely is merely decorative as Anna; and the rest have difficulty in speaking broken English. Its settings are very modest and much of the dialogue is trite.

Points of Appeal.—Handy footage, quota ticket and U certificate.

The Lovers of Montparnasse

Mondial. Franco-Italian (A). English subtitles. Featuring Gerard Philipe, Anouk Aimee and Lili Palmer. Directed by Jacques Becker. Director of Photography, Christian Matras. Music by Paul Misraki and J. S. Bach. 103 minutes. Release not fixed

ROMANTIC melodrama, a Continental production, given English sub-titles. It concerns Amadoo Modigliani, an Italian-born French painter, who, like many a wayward genius, lived from hand to mouth, but achieved posthumous fame. Clever acting and perceptive and understanding direction extract much compelling drama and some wit from the case history, effectively clothed in 1920 boards. Definitely a film intelligent audiences can savour. Good specialised hall "double bill."

Story.—Modigliani, a good-looking, though hard-drinking, painter, living at Montparnasse, treats himself and his women friends rough, but retains the affections of Rosalie, a bistro keeper, and Beatrice, a sophisticate. Sborowsky, an art dealer, believes in Modigliani, but the public stubbornly refuses to recognise his genius. Modigliani meets Jeanne, a beautiful and innocent young girl, and Jeanne leaves her straitlaced parents and lives with Modigliani. Modigliani soon falls back into his old drinking habits and has to peddle his drawings. He collapses and dies, but before he is cold, Morel, a shrewd art dealer, buys up his paintings, knowing they will be worth a fortune.

Production.—The picture not only "dissects" the dissolute genius, but also introduces sharp feminine profiles and furnishes caustic commentary on the unscrupulous methods employed by some art dealers. Gerard Philipe gets under the skin of his part as Modigliani; Anouk Aimee makes an appealing Jeanne; and Lili Palmer is responsible for welcome humorous touches as the worldly Beatrice. Lea Padovani, Gerard Sety and Lino Ventura also register. The "period" backgrounds are colourful, and the English subtitles firmly cement the intriguing and tragic real life mosaic.

Points of Appeal.—Human story, good characterisation, obvious feminine angle, and realistic atmosphere.

Queen of Spades

Plato/Sovexportfilm. Russian (U). English subtitles. Photographed in Sovcolor. Featuring Oleg Strizhenov, Olga Krassina and Yelena Polevitskaya. Directed by Roman Tikhomirov. 100 minutes. Release not fixed

STUPENDOUS Sovcolor screen version of Tchaikovsky's opera, based on a Pushkin story. Set in St. Petersburg at the turn of the last century, it's about a young officer who worships the Golden Calf, but loses his reason when his god proves to be false. The tale is strong and so are its characters, but histrionic demands are met by employing famous Russian actors and actresses and dubbing the voices of fine singers. The fusion is miraculous and creates an elecrifying and tensely dramatic illusion. Spellbinding stuff, the film's a "must" for art houses and high-class commercial halls. Outstanding prestige booking.

Story.—Hermann, a poor, pale, anxious young officer, spends his nights in a St. Petersburg gambling hall, but never wagers. Hermann tells his friend, Tomsky, a gay fellow, that he loves Liza, a beautiful girl who lives with her old aunt, a Countess. Jokingly, Tomsky informs Hermann that the old Countess knows three cards that cannot lose. During a ball, Liza gives Hermann the keys to her aunt's room. Hermann suddenly confronts the old Countess, but she dies of fright before disclosing her secret. Hermann, aghast, has hallucinations and the old Countess's ghost tips him off that the cards are a three, a seven and an ace. Hermann rejoins Liza, but she fears that he has gone mad and jumps in a canal. Hermann hurries to the gambling tables, wins large sums with the three and the seven, but Yeletsky, Hermann's rival for Liza, challenges Hermann to keep his pile on the table. Hermann accepts, but his last card is a queen, not an ace, and Hermann, completely shattered, shoots himself.

Production.—The picture not only grips at the start, but tightens its hold as the old Countess's secret is subtly exploited. Hermann, acted by Oleg Strizhenov and sung by Zurab Anjaparidze, stimulates the imagination; Liza, acted by Olga Krassina and sung by Tamara Milashkina, is most appealing; and the wizened old Countess, acted by Yelena Polevitskaya and sung by Sofia Preobrazhenskaya, rivets the attention. Tchaikovsky's sensuous and compelling music boldly underlines salient situations, while brilliant acting and direction reduces the need for English sub-titles to a minimum. Moreover, the staging and Sovcolor photography are faultless.

Points of Appeal.—Powerful and ironic story, great acting, fine singing, clever treatment, impressive settings, Sovcolor and "U" certificate

Othello

Plato/Sovexportfilm. Russian (U). Photographed in Sovcolor. Featuring Vakhtang Chabukiani and T. Tsignadze. Directed by Vakhtang Chabukiani. Music by A. Machavariani. 90 minutes. Release not fixed

FILM ballet, inspired by Shakespeare's drama



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and presented in Sovcolor. There are no English sub-titles, let alone commentary, but the original play has been expanded so that its tale about the most tragic mixed marriage ever can be clearly told through dance. Vakhtang Chabukiani takes on the dual tasks of director and chief dancer and executes both with considerable artistry, skill and energy. The crowd scenes are superbly handled, and the staging and Sovcolor also earn applause. Very good art house booking.

Production.—The picture includes scenes of Desdemona's flight from her parents' home, her marriage to Othello and other incidents merely narrated by the characters in the play, and these make it easy to follow the soul-searing story without the aid of commentary. Vakhtang Chabukiani dances the name part brilliantly and his direction shows exceptional imagination. T. Tsignadze is equally talented as Desdemona, and the corps de ballet cannot be faulted. The film has rhythm, tremendous emotional surge and an unforgettable climax. As for the settings, they're most ambitious and "true to period," while the Sovcolor camera work is masterly.

Points of Appeal.—Compelling tale, magnificent dancing and music, excellent staging, title, Sovcolor and U certificate.

Passport to the World

Mondial. French (U). Photographed in Eastman Color. Featuring Peter Townsend. Produced by Jesse Hartman. Directed by Victor Stoloff. Photographed by Andre Bac. Music by Camille Sauvage. English commentary written and spoken by Alan Adair and Peter Townsend. 77 minutes. Release not fixed

TRAVELOGUE, photographed in Eastman Color. It illustrates the itinerary of Group Captain Townsend who withdrew from public life and embarked on a world-embracing Land-Rover tour. The places visited and the people interviewed are not without interest, but the conclusion reached by the central character during his travels, that all men are brothers under the skin, hardly justifies the use of so much petrol. Overlong and philosophically insignificant documentary.

Production.—The picture opens with Peter Townsend setting off from Paris in his Land-Rover and, before he returns to his starting point, key cities and places of renown in Europe, Asia, Africa, the Americas and Australia are visited. The photography is good, but the dialogue and commentary delivered by Peter Townsend and narrator Alan Adair are vapid and fail clearly to underline the reason for the "odyssey." Too late to profit from the Townsend headlines and too long by half, the film's only commercial hope lies in drastic cutting.

Points of Appeal.—Scenery, colour and U certificate.

NEWS OF THE WEEK

—continued from page 7

No receiver appointed for 'Dentist'

A MOTION by Briand Film Productions and the National Film Finance Corporation against Renown Pictures Corporation and James George Minter failed in the Chancery Division last week when Justice Buckley made no order appointing a receiver and manager of the business of exploiting "Dentist in the Chair."

The judge said the dispute arose out of an agreement made in 1959 whereby Briand produced "Dentist in the Chair" and Renown, in which Mr. Minter was the predominant shareholder, distributed and exploited the film.

The film was generally released in August last year and considerable sums were realised and payments were made from the proceeds by Renown in accordance with the agreement down to December 31.

On March 16 the directors of Renown made a declaration of solvency and on March 17 the company went into members voluntary liquidation. On the same day, Mr. Minter, who held a debenture granted by the company, appointed two receivers.

At that date there was due to the plaintiffs £25,400 which was unpaid. Payments becoming due since then had been paid by the receivers.

The judge said he was not satisfied that the plaintiffs had made out a prima facie case that there was a risk of their not getting their share of receipts which came in since the date of the liquidation and receivership or of the distribution rights being dealt with adversely to their interests.



Jack L. Warner, president of Warner Brothers, visited Britain last week-end and was met at London Airport by Gerry Blattner, European production supervisor of Warner Bros., C. J. Latta, managing director ABPC, Arthur Abeles, vice-president of Warner Bros. International, and D. J. Goodlatte, managing director of ABC

AIC wants seat at five associations

THE AIC is to ask for representation at any meeting of the five associations to discuss the third circuit. This step was suggested when a deputation from the AIC visited the Board of Trade last week.

It was agreed at the association's council meeting, after president Harry Mears had declared: "I do not think the five associations will enforce, as far as is in their power, any solution of the problem."

Mr. Mears expressed his lack of faith in the trade's ability to do anything about the third circuit and suggested that, in such a situation, it was the Government's duty to take the initiative.

He further suggested that the problem might be solved by a reversion to the open market system of booking and an overhaul of the barring system.

At the Board of Trade, the AIC had suggested to Mr. Tippetts of the Films Division, that the two main circuits should be "chopped up" to make a strong third release which would be attractive to the producers.

This should be done either by the trade or the Government.

So far as the trade was concerned, he thought the five associations would "set up a small committee to deal with it and leave it at that."

He said he would be meeting two Members of Parliament within the next week and "I will be guided by them as to what we do next."

Quota relief.—A letter was received from the Board of Trade asking for the AIC's views on certain revisions to the formula for quota relief.

It was understood that the revision would mean a cut in the quota relief, and the AIC agreed that there should be no alteration in the present formula.

The meeting also agreed to support a suggestion from the Board of Trade that quota relief forms should be kept in the exhibitors' returns book.

FIDO.—The council again queried the affairs of FIDO and it was suggested that, as a subscriber, it was entitled to some form of balance sheet.

Commented Mr. Mears: "If we do not get any reply from FIDO we shall have to get questions asked in Parliament."

CEA BRANCH REPORTS

Past presidents are essential to GC

DEVON AND CORNWALL.—After a long discussion on the merits of past presidents being made permanent members of GC, the branch agreed with CEA president S. K. Lewis that it was "essential to keep the man of experience."

Both Mr. Lewis and general secretary Ellis Pinkney were welcomed to the monthly meeting, which included an open forum.

The discussion was opened by chairman R. C. Hill who said there was a great need for economy and also for encouraging young blood to GC. However, this did not reflect on the excellent work done by past presidents, he added.

Mr. Lewis replied by pointing out that the young blood was not coming along as had been hoped. It was, therefore, essential to keep the man of experience.

He suggested it would be to the benefit of the CEA in general if all past presidents were made permanent members of GC as a sort of aldermanic bench.

Mr. Pinkney pointed out that there were 12 past presidents, nine of whom were already members of GC.

The discussion ended in agreement when Peter Myott suggested that, after hearing the views of the president and noting the need to build a still stronger CEA, the branch should give its support to Mr. Lewis.

Apprenticeship scheme. — The president regretted the statement by Mr. Hill that the scheme for projectionists was dying.

After several members had confirmed the view that the examination papers were too advanced, the president said that if no such scheme was continued for training apprentices, the time would come when there would be no supply of projectionists for the industry.

Mr. Pinkney pointed out that as soon as a scheme was decided upon it had to be one of full-scale training if it was to be accepted officially by the Ministry of Labour.

W. Gilley said he thought apprentices unable to handle the advanced papers being put forward, should be able to receive some tuition on the simplified lines once published in KINE. by Howard Cricks.

It was agreed to discuss the question again at the next meeting.

Censorship.—E. O. Parker protested that renters too often coupled A films with U films and said that many parents were still reluctant to take their children to A subjects.

Mr. Lewis said that while he appreciated the exhibitors' problem here, the answer was simply shortage of product. But he was sure that no renter would fail to co-operate to the fullest possible extent to provide all U programmes during school holidays, if requested to do so.

Branch investments.—After a report had been given by the chairman on the idea for re-investing branch securities, the branch voted unanimously in favour of this.

Showmanship

by FRANK HAZELL



Rank Film Distributors of Belgium used this novel method of exploiting "Make Mine Mink" in Brussels, where Terry-Thomas is popularly regarded as the British Fernandel

THE COMPANY OF SHOWMEN

Balloons made a big hit here

OVERPRINTED balloons were distributed in various parts of Weymouth when **F. A. Connett** played "Pollyanna" at the Gaumont. The balloons were attached to special pole displays and were a big hit with the children.

A "Meet the People" leaflet was distributed on the counters of all co-operating traders and it was also left in hairdressers and at other situations where people would have time to sit and read.

Full window displays were arranged and in each case these were supported by stills and theatre credits which were built into the attractive displays.

At the Gaumont, Plymouth, **A. M. Edwards** had a series of good window displays for "The Singer Not the Song." These were constructed in varying formats and again departed from the old static window cards.

Car window stickers were also used and the foyer displays of stills, general news cuttings on the film and its stars, made an interesting and arresting centre-piece.

Roy Alexander, Odeon, Bilston, arranged a civic opening for "Pollyanna" at which the present and former Mayors of Bilston were the main guests.

The campaign was fully covered by the regular material supplied by Disney and it demonstrated how the renter's aids can provide the backcloth for a full selling campaign.

An article in the local paper on the work of the theatre's usherettes was arranged by **R. T. Evans,** Regent, Brighton. This proved a fine piece of public relations.

Having been written from the personal experience point of view (the columnist had taken the job for a day) it no doubt helped to encourage the public's understanding and tolerance for this much criticised job in the cinema.

Mr. Evans also had coverage on the Victor Sylvester dance studio where an elderly group—total ages almost 300 years—showed the youngsters what stamina the old ones have.

At the Odeon, Newcastle, **R. C. Sidney-Wilmot** had excellent press for the personal appearance of Mary Peach for "No Love for Johnnie." She was met at the station by a special press party and later attended a reception and luncheon given in her honour.

Special dish

The highlight of the luncheon—and one that she appears to have fully appreciated—was a special dish made and named in her honour.

Other press items were an exhibition mounted at the theatre in connection with the Coal Utilisation Council's campaign to publicise their products, and Mr. Wilmot's own star appearance, this time on the award of his Company's Showmanship Star.

This was the fourth star Mr. Wilmot had received, his first was in 1952 in connection with "The Importance of Being Earnest."

P. C. Amerena, Gaumont, Norwich, arranged for the main stars of the local pantomime to open his Hot Dog stall. Press gave pictorial coverage to the event and the new service appears to have got away to a fine start.

For "Never on Sunday," Mr. Amerena concentrated his main efforts on away-from-theatre publicity—leaflets, overprinted bags, bookmarks, and gimmick give-aways. These resulted in fairly comprehensive coverage.

Another good campaign for "Pollyanna" was mounted by **H. Bedford,** Gaumont, Derby. For advance plugs at the theatre, he had a special record made featuring the critics' notices and this was played during a special interval spot.

Notices were also placed on factory information boards and the renter's pictorial quads with a 12-inch theatre credit streamer were displayed on each side of delivery vans. The pictures of these show how effective and eye-catching they were.

A sandwichboard man was used the day before playdate and permission was gained from the local Town and Country Planning department for stickers to be placed on belisha beacons.

Press on the film was above average and the campaign, which also included the full use of the various routine aids, made a complete selling unit.

NEW MEMBERS

The following are enrolled in the KINE. Company of Showmen:—

E. H. Anthony, Dominion, Harrow.
J. Mendelsohn, Pavilion, Hackney.
P. C. Pulman, A/M, ABC Westover, Bournemouth.
L. B. Searchfield, Odeon, Southgate.

SEALS OF MERIT

W. T. Wyatt (second), Ritz, Edgware (Life No. 329).
L. A. Wilkins (sixth), Odeon, Torquay (Life No. 179).
G. Williams (eighth), Regent, Chatham (Life No. 71).

SELL!
The BLC way...
THE FRIENDLY TOUCH...?
How many managers take the trouble to meet their patrons when the show is over? How many tear themselves away from their office to ask the customers: "Did you enjoy the picture?"
An acquaintance of ours with two theatres in his town chooses nowadays to go to the poorer one—despite its dog-eared decor, its less-than-comfortable seats. Why? Because the man in charge puts across the personal touch, the friendly smile... There are theatres where once you've handed over your money at the box-office, no-one cares whether you've had a good time or not. But need "Two three-and-threes" be the only conversation the customer has with the management?
The friendly touch makes friends. And friends come again...
BLC

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALEXANDER, J., Gaumont, Wolverhampton: Five Golden Hours, Stage show (2). **Alexander R.**, Odeon, Bilston: The Hound of the Baskervilles, Tunes of Glory, Public relations, G.I. Blues (4). **Amies, A. G.**, Broadway, Peterborough: The Criminal, Flaming Star (2). **Allen, D. E.**, Odeon, Coventry: Doctor Blood's Coffin, The Canadians. The Big Fisherman (3). **Archer, P. A.**, Odeon, Wolverhampton: The Singer Not the Song. **Affolter, L. M.**, Odeon, Crewe: The Magnificent Seven, The Singer Not the Song (2). **Allan, S. G.**, Odeon, Motherwell: The Magnificent Seven. **Aylen, W. G.**, Odeon, Bishop Auckland: The Grass is Greener. **Aspden, W. W.**, Odeon, Blackburn: The Grass is Greener. **Amerena, P. C.**, Gaumont, Norwich: Very Important Person.

BROMLEY, E., Gaumont, Oldham: The Wackiest Ship in the Army. **Bower, C. F.**, Gaumont, Kilburn: Double Bunk. **Baker, G.**, Gaumont, Manchester: Spartacus. **Brooker, W. E.**, Odeon, Dagenham: The Curse of the Werewolf. **Bowen, S. H.**, Odeon, Newport: No Love for Johnnie. **Baker, P. H.**, Odeon, Portsmouth: La Dolce Vita. **Bedford, H.**, Gaumont, Derby: Mr. Topaze, The Magnificent Seven (2). **Bigwood, G. F.**, Odeon, Weston-super-Mare: The Facts of Life. **Barnes, E.**, Gaumont, Crewe: The Big Fisherman. **Baxter, F.**, Gaumont, Leicester: A Breath of Scandal. **Browne, P. G.**, Odeon, Harlesden: Double Bunk. **Brinley, L. J.**, Gaumont, Exeter: Five Golden Hours. **Barton, E. D.**, Odeon, Bath: No Love for Johnnie. **Browne, J. E.**, Odeon, Yeovil: No Love for Johnnie. **Brise, H. C.**, New Victoria, Edinburgh: Double Bunk. **Bish, H. S.**, Gaumont, Chippenham: Elmer Gantry. **Bushnell, C. E.**, Odeon, Bournemouth: Very Important Person. **Baker, R. C.**, Odeon, Hanley: La Dolce Vita. **Brader, P. J.**, Plaza, Dudley: South Pacific. **Bennett, R. W. G.**, Gaumont, Nottingham: A Breath of Scandal. **Bee, J. R.**, Odeon, Worcester: The Big Fisherman. **Brown, J. A.**, Gaumont, Edinburgh: Double Bunk. **Barr, R. E.**, Astoria, Glasgow: G.I. Blues. **Bird, T. W.**, Gaumont, North Shields: Midnight Lace. **Bradshaw, R.**, Odeon, Leeds: Mr. Topaze. **Brannan, J. W.**, Odeon, Burnage: The Magnificent Seven.

CAPPER, C. T., Gaumont, Dudley: Flaming Star. **Conway, C. D.**, Odeon, Hereford: South Pacific. **Carpenter, A. M.**, Odeon, Sutton Coldfield: The Wackiest Ship in the Army, Esther and the King (2). **Carter, E. C.**, Odeon, Ilford: The Greengage Summer. **Crisp, A. G.**, Odeon, Southend: Pepe. **Crawshaw, R.**, Odeon, Taunton: Five Golden Hours, Killers of Kilimanjaro (2). **Court, H. J.**, Gaumont, Portsmouth: Double Bunk. **Connett, F. A.**, Gaumont, Weymouth: Saturday Night and Sunday Morning. **Close, C. C.**, Gaumont, Bristol: The Facts of Life. **Conway, C. D.**, Odeon, Hereford: The Pure Hell of St. Trinian's. **Curry, J.**, Gaumont, South Shields: Doctor Blood's Coffin. **Clark, C.**, Odeon, Scotstoun: Dracula, The Singer Not the Song (2). **Chantrey, G. M.**, Odeon, Glasgow: The Facts of Life. **Cranfield, G. W.**, Odeon, Oldham: Doctor Blood's Coffin. **Clark, J. D.**, Majestic, Leeds: Madison Avenue. **Crane, G. J. V.**, Odeon, Norwich: Pepe. **Craig, B. I.**, Odeon, Cardiff: The Grass is Greener.

DOVETON, J. D. H., Gaumont, Swindon: Never on Sunday. **Dean, D. F.**, Gaumont, Smethwick: Esther and the King. **Davis, D. M.**, Ambassador, Slough: The Bravados, His and Hers (2). **Davids, A.**, Gaumont, Worcester: Esther and the King. **Dilks, G.**, A/M., Gaumont, Leicester: The Big Fisherman. **Douglass, W. A.**, Royal, Sunderland: Robbery Under Arms, Meet the Mummy (2). **Dawson, A. E.**, Odeon, Darlington: Mr. Topaze. **Dracott, C. H.**, Odeon, Liverpool: Double Bunk.

EDWARDS, A. M., Gaumont, Plymouth: The Grass is Greener.

FRAY, R. W., Gaumont, Hinckley: Midnight Lace. **Frear, Miss O.**, Odeon, Derby: Doctor Blood's Coffin, Flaming Star (2). **Farmer, R.**, Gaumont St. Albans: All Hands on Deck. **Freeman, L.**, Odeon, Perry Barr: Esther and the King. **Frankland, D. G. M.**, Odeon, West Hartlepool: Midnight Lace. **Fenner, J. B.**, Odeon, Bradford: The Grass is Greener. **Francis, D.**, Odeon, Westbourne Grove: Double Bunk. **Firman, S. A.**, Odeon, Hatfield: G.I. Blues, Public relations: Tunes of Glory, Look at Life (4).

GOWER, J. E., Gaumont, Wolverhampton: Doctor Blood's Coffin, Stage show (2). **Genrey, E. W.**, A/M., Ritz, Southend: Cry for Happy. **Gordon, R. E.**, Odeon, Bristol: Spartacus. **Gompertz, F. H.**, Gaumont, Southsea: The League of Gentlemen. **Gislingham, E. A.**, Gaumont, Cheltenham: No Love for Johnnie. **Green, J. A.**, West End, Birmingham: The Alamo. **Gresty, H.** Gaumont, King's Cross: Double Bunk. **Gasper, K. J.**, Odeon, Hornchurch: The Facts of Life. **Gilchrist, B.**, Gaumont, Carlisle: The Grass is Greener. **Gaukrodger, J.**, Odeon, Rotherham: The Magnificent Seven, Esther and the King (2). **Gurr C. W.**, Odeon, Barnet: Double Bunk.

HOWES, G. A. Gaumont, Salisbury: The Grass is Greener. **Harman, L. H.**, Gaumont, Weston-super-Mare: Macumba Love. **Harrison, P.**, The Drake, Plymouth: All Hands on Deck. **Hainge, E. D.**, Odeon, Birmingham: The Facts of Life. **Hubball, H.**, Odeon, St. Albans: Double Bunk. **Hockings, K. J.**, Odeon, St. Austell: Esther and the King. **Higgins, H. R.**, Gaumont, Burton-on-Trent: Circle of Deception, Tunes of Glory (2). **Hardy, D.**, Odeon, Lincoln: No Love for Johnnie. **Horne, H. J.**, Odeon, Scarborough: No Love for Johnnie. **Harvey, J.**, Odeon, South Shields: The Magnificent Seven. **Henderson, W.** Gaumont, Ashton: The Magnificent Seven, Circle of Deception (2). **Hopwood, A. E.**, Odeon, Chester: Esther and the King. **Hunter, C.** Odeon, Warrington: The Magnificent Seven. **Hurry, E. C.**, Regal, Edmonton: Double Bunk. **Hackett, W. J.**, Odeon, Barking: The Greengage Summer. **Higham, C. G.**, Astoria, Finsbury Park: All Hands on Deck.

JONES, H. R. W., Odeon, Kingstanding: Pollyanna. **Jones, D. E.**, Odeon, Port Talbot: No Love for Johnnie. **Jones, R.**, Gaumont, Chester: A Breath of Scandal, The Canadians (2).

O'NEILL, A., A/M., Odeon, Leicester: The Grass is Greener, Esther and the King (2). **O'Ferrall, A.**, Odeon, Llanelly: South Pacific. **O'Donoghue, F. L.**, R/M., Gaumont, Kingsbury: Double Bunk. **O'Brien, H. J.**, Coronation, Manor Park: Never Take Sweets from a Stranger.

PARSONS, M. J., Villa Cross, Handsworth: The Wackiest Ship in the Army. **Page, L.** Odeon, Leicester: The Singer Not the Song. **Parks, J. F.**, Gaumont, Redditch: Flaming Star. **Pitman, S. T.**, Gaumont, Frome: The Pure Hell of St. Trinian's. **Parnham, S. E.**, Odeon, Alfreton: Shane, Never on Sunday, Song Without End (3). **Pearce, F. W. R.**, Gaumont, Trowbridge: North to Alaska. **Pearce, H. W.**, Odeon, Boston: Circle of Deception, Midnight Lace. **Parsons, M. J.**, Villa Cross, Handsworth: Esther and the King. **Pass, D. H.**, Odeon, Dudley: Midnight Lace, The Singer Not the Song. **Putsman L.**, Gaumont, Birmingham: The Rat Race, The Canadians (2).

ROBERTS, R. B., Odeon, Watford: Double Bunk. **Roberts, C. W.**, Odeon, Wrexham: Song Without End, Man in the Moon (2). **Ryder, D. W.**, Plaza, Camden Town: All Hands on Deck. **Rogers, C.**, Palace, Tottenham: Double Bunk. **Russell, J. B.**, Odeon, Dundee: The Singer Not the Song, Midnight Lace (2). **Robdrop, S.**, Gaumont, Darlington: 13 Ghosts, Five Golden Hours (2). **Roles, M. F.**, Seamore, Glasgow: Doctor Blood's Coffin. **Reay, F.**, Odeon, Sunderland: The Facts of Life. **Ramsay, S.**, Gaumont, Bradford: Stage show.

SEWELL, G. E., Odeon, Romford: The Greengage Summer. **Sparks, M. J.**, Odeon, Perry Barr: The Wackiest Ship in the Army. **Serrell, R. S.**, Gaumont, Chesterfield: Elmer Gantry, The Great Imposter, The Canadians (3). **Smith, J. L.**, Odeon, Loughborough: The Singer Not the Song, The Magnificent Seven (2). **Sherwood, W.**, Hippodrome, Colchester: Cry For Happy. **Sheppard H. P.**, Regal, Colchester: The Magnificent Seven. **Seaton, E. C.**, Angel, Islington: Double Bunk. **Sand, H.**, Odeon, Hendon: Double Bunk. **Saxton, W.**, Odeon, Chesterfield: No Love for Johnnie, The Magnificent Seven (2). **Sparrow, D. G.**, Ritz, Southend: All Hands on Deck. **Smith, A. V.**, Odeon, Becontree: The Fall of the House of Usher. **Smith, K.**, New Cinerama, Glasgow: The Grass is Greener. **Skinner, J.**, Regent, Edinburgh: No Love for Johnnie. **Simpson, A.**, Gaumont, Ayr: A Breath of Scandal. **Symmons, B. E.**, Odeon, Harrogate: The Magnificent Seven. **Saunders, J.**, Odeon, Manchester: Mr. Topaze. **Sanders, J. V.**, Odeon, Morecambe: The Grass is Greener. **Spurs, R. D.**, Odeon, Newcastle: The Magnificent Seven.

TURNER, J. C., Gaumont, Barnstaple: The Pure Hell of St. Trinians. **Taylor, E. M.**, Odeon, Hinckley: Public Relations. **Tighe, T.**, Odeon, Newton Abbot: Children's club, Public relations. **Trezise, M.**, Gaumont, Stroud: The Wackiest Ship in the Army. **Thornton, A. F.**, Odeon, Burton: Beat Girl. **Thomas, B. R.**, Odeon, Brentwood. **Trapp, J. H.**, Gaumont, Alloa: Tunes of Glory. **Tucker, J.**, Odeon, Weymouth: The Sundowners.

VICARY, D. W., Odeon, Temple Fortune: Double Bunk. **Vernall, E. R.**, M/M., Grange, Dagenham: The Curse of the Werewolf.

WYATT, W. T., Ritz, Edgware: Public relations. **Wills, C. B.**, Odeon, Camberwell: No Love For Johnnie. **Wallace, G. S.**, Parade, Dennistoun: Midnight Lace. **Watts, D. J.**, Odeon, Salisbury: The Fiercest Heart. **Wood, W. R.**, Gaumont, Wallasey: Song Without End, Tunes of Glory (2). **Wilkins, T. B.**, Odeon, Kensington: The Facts of Life. **Wyeth, E. P.**, Odeon, Reading: Mr. Topaze, The Greengage Summer (2) **Williams, A. E.**, Odeon, Northfields: The Facts of Life. **Webb, A. C.**, Odeon, Canterbury: The Bulldog Breed, No Love For Johnnie, Circle of Deception, Esther and the King (4). **Willmott, D. W. J.**, Odeon, Walton: The Grass is Greener, The Magnificent Seven (2). **Woodman, C. F.**, Odeon, East Ham: The Grass is Greener. **Washford, F. A.**, Gaumont, Watford: The Curse of the Werewolf. **Webb, W. L.**, Gaumont, Camden Town: The Greengage Summer. **Wilkins, L. A.**, Odeon, Torquay: The Magnificent Seven. **Witts, F.**, Odeon, Gloucester: Midnight Lace. **Wilmot, G. A.**, Odeon, Southampton: A Breath of Scandal, The Fiercest Heart (2). **Watts, C. K.**, Gaumont, Bournemouth: Double Bunk.

ZAIDNER, S., Odeon, Stepney: The Greengage Summer.

'Kine.'—MGM £600 Contest

Go-karts were a box-office boost

NEARLY 500 people watched a go-kart demonstration organised by manager **Tony Ewin** in the car-park of the Regal, Walton-on-Thames. And, afterwards, they were invited to try their hands at the wheel.

The demonstration, which gained excellent press coverage, was linked with a go-kart display in the foyer of the theatre as part of Mr. Ewin's campaign for "The Green Helmet."

The Royal Society for the Prevention of Accidents co-operated in the display and supplied a number of road safety posters, many of them linked with publicity on the film.

Garage owners and the local police inspector were invited to the opening performance and during playweek a decorated van toured the town and surrounding districts plugging both the picture and the demonstration.

In addition, a book tie-up was arranged with a local bookshop and a set of special cut-outs were used on the front-of-house doors.

A Jaguar car, with streamer boards fitted on the roof, was used by assistant manager **B. Baron** in his campaign for the same film at the ABC, Streatham, run jointly with the ABC, Croydon, and the Regal, Beckenham.

Throwaways were distributed at the Crystal Palace racing circuit, where a "Green Helmet Trophy" was organised and posters and streamers were placed at strategic positions around the circuit.

Local garages exhibited specially prepared box-office cards advertising Jack Brabham's appearance in the film, which was also used as the basis of the front-of-house displays.

In the foyer a motor-racing display was erected in conjunction with the local branch of the British Automobile Racing Club.

More Credits

"**Ben-Hur.**"—A. T. Fowle, Astoria, Brighton; M. S. Williams, Astoria, Brighton.
"**Cimarron.**"—G. D. Harris, ABC, Derby; R. C. Taylor, ABC, York.
"**Giant of Marathon.**"—S. G. Allan, Odeon, Motherwell.
"**Quo Vadis.**"— G. S. Ramsden, Regal, Paisley.
"**Butterfield 8.**"—L. T. Glou, Regal, Woolwich; G. D. Harris, ABC, Derby; K. A. Hall, Forum, Liverpool; G. S. Ramsey, Regal, Paisley; R. J. Crabb, Ritz, Nuneaton.
"**Where the Boys Are.**"—R. F. Hoskins, ABC, Wolverhampton; B. Baron, ABC, Streatham.

British visitors to Moscow festival

A NUMBER of official and independent visitors will represent Britain at the Moscow festival from July 9-23. Guest of honour will be Arthur Watkins, president of the IFFPA and also of the BFPA, accompanied by Mrs. Watkins.

The official delegation is producer John Bryan, ABPC director Robert Clark, and Maxwell Setton, managing director of Bryanston. Seton Dearden, of the Foreign Office, will also attend.

Britain's representative on the festival jury is Dr. Roger Manvell, consultant to the Society of Film and Television Arts, and script supervisor for Halas and Batchelor. He will be accompanied by Mrs. Manvell.

Other invited guests are Peter Finch, Shirley Ann Field, director Kenneth Hughes, John Huntley, programme controller for the National Film Theatre, John Maddison, president of the International Film and Television Council, and critic Dilys Powell.

Independent visitors to the festival include FBFM secretary Andrew Filson, Irving Allen, Victor Hoare, managing director of Lion International, ROFD general manager R. M. D. Odgers, AB-Pathe managing director Macgregor Scott, Peter King, of Shipman and King, and Stanley Forman, of Educational and Television Films.

YOUR FILMS

—continued from page 10

finding the going far from easy. It's good "blackboard jungle," but apparently most of Max Bygraves' fans prefer him as a comedian, rather than a straight actor.

\+ + +

I'VE heard nothing about the United Artists re-issue "double bill," "There Was A Crooked Man" (British) and "Trapeze" (CinemaScope—American). I know no news is usually good news, but I'll wait a bit before clapping my hands.

\+ + +

IF YOU get the chance, take Paramount's "G.I. Blues" and "The World of Suzie Wong" (British). Both are still raking in the shekels on tour.

\+ + +

"WORLD BY NIGHT" (Warner-Pathe—Technirama) is doing very nicely out of Town, and "Don't Bother To Knock" (Warner-Pathe—CinemaScope—British) continues to score in pre-release situations.

\+ + +

ANGLO AMALGAMATED left nothing to chance when it launched "Dentist On The Job" (British) last Sunday. Coloured "ads." were taken in daily papers and favourable weather was "laid on." The result? Tiptop business.

LONG SHOTS

—continued from page 5

added with a conviction that suggests Phil is not going to take retirement seriously.

\+ + +

OF HIS BOSS, Jack Goodlatte, Phil said: "He has gone to the top of the tops and he hasn't changed a bit, except that his heart has got bigger and bigger. He's the whitest man I know."

Bob Clark, Bill Cartlidge, Stuart Levy, Jim Carreras, Arthur Abeles and Macgregor Scott, were sincere, if at times lighthearted, in paying tribute to the guest of honour's integrity in business and as custodian of the "B" circuit.

And in expressing thanks to them, Phil also voiced appreciation of the help and support he had received from Lou Lewis and Mick Shipman, among the guests, and from colleagues in ABC such as Vic Comer, Gordon Coombes and his own assistant Wally Samson.

\+ + +

I AM reminded that it was ten years ago this month that the Pathe Laboratories in Wardour Street started a new phase of its worthy life in the business, following the completion of an extensive modernisation and re-equipment scheme.

This processing division of ABPC has always occupied a unique position in the heart of the business and its proud tradition has been maintained and indeed enhanced in the past decade under the guidance of general manager Cyril Philips, heading a staff of more than a hundred skilled processing personnel.

\+ + +

IT IS a matter of pride to the organisation that many of the employers have been with the labs. all their working life, and have played their part in developing the speedy service which has added to the prestige of the company.

Their loyalty and enthusiasm is apparent not only in the quality of processing but also in technical innovations adopted in the laboratories.

An example is the electrolytic silver recovery plant, designed and made in Pathe's workshops.

There are many other staff-developed items of equipment in use, some of which are jealously guarded secrets.

Housed on four floors at 103-109, Wardour Street, are 15 single printing machines and five multi-printers. There are seven developers—five positive and two negative—plus special high speed equipment installed to cope with the urgent requirements of Pathe News. — **The Stroller.**

INCENTIVE PLAN

—continued from page 3

and the comments made, that the following problems were prominent:

1. The reluctance of apprentices to take educational courses available to them, both correspondence and evening classes.
2. Lack of incentive to apprentices to take and to continue the courses.
3. Qualifications at the end of the apprenticeship period.
4. Wage standards at the end of apprenticeship in relation to long-experienced established projectionists.
5. Recognition of further practical experience in relation to promotion.
6. Recognition of the status of existing projectionists and of their long-established practical experience, particularly chiefs at A and AA grade cinemas, and those with more than 25 years' experience."

Mr. McGrath makes the following suggestions for examination as the basis upon which such a modified structure might be brought about:—

Apprentices—not projectionists—should be "graded." That is, apprentices should be graded 1st year, 2nd year, 3rd year and 4th year with normal and automatic increases at six-monthly intervals and, in addition, ability to pass test examinations at 1st, 2nd, 3rd and 4th year levels should entitle the apprentice to further nominal increases. Thus the apprentice would be in the position, by incentive, to take the courses open to him in the knowledge that by so doing he would, in fact, be benefiting thereby. The test papers for each grade could be, for instance, offered at three-monthly intervals following a failure to pass and would thus provide four opportunities to obtain an increase in each grade that would not otherwise be available.

At the completion of apprenticeship the status of "Projectionists" should be established by certificate entitling the holder to a basic salary for all grades of cinemas and equivalent to the existing position of 2nd projectionists in Grade A and AA cinemas and to the existing position of chief projectionist in grades B, C and lower grade cinemas. It may be, of course, that grade B cinemas should be included in the first category.

In any event, it is suggested that a qualified apprentice be paid a special "qualification payment" over the basic which would not be an entitlement to an unqualified apprentice at the end of the fourth year, but that further practical experience would provide such entitlement.

On the above basis, all existing projectionists should be certificated at the level suggested. In A and AA (and possibly B) cinemas, the existing "chief projectionist" would be recognised as a "Head of Dept.," for which qualification a further three years' practical experience would be needed.

"It is further suggested that 'Qualification Payments' should be extended to include long service, for which an entitlement could be earned by continuous employment with one employer, perhaps on the five-year plan. This could replace the existing so-called 'Merit-payments'."

Mr. McGrath gives the following tables, showing the application of the suggested new basis to existing wage schedules:—

	AA	A	B	C	S.G.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
Heads of Dept.	12 4 0	11 2 0	—	—	—
Proj. (qualified)	9 15 0	9 11 0	9 11 0	9 11 0	8 18 6
Proj. (unqualified)	9 8 6	8 18 6	8 18 6	8 18 6	7 19 6
APPRENTICES			AA	A.B.C.	S.G.
Starting			3 15 0	3 15 0	3 15 0
After 6 months			4 0 0	4 0 0	4 0 0
After 12 months			4 5 0	4 5 0	4 5 0
1st Year Appr. (Grade 1)			4 15 0	4 15 0	4 15 0
After 18 months (unqual.)			4 10 0	4 10 0	4 10 0
After 24 months (unqual.)			4 15 0	4 15 0	4 15 0
2nd Year Appr. (Grade 2)			6 17 6	6 9 0	5 12 6
After 30 months (unqual.)			6 10 6	6 1 0	5 5 6
After 36 months (unqual.)			6 17 6	6 9 0	5 12 6
3rd Year Appr. (Grade 3)			7 19 0	6 14 6	6 0 0
After 42 months (Grade 3 Appr.)			8 8 0	7 3 6	6 9 6
After 42 months (unqual.)			7 19 0	6 14 6	6 0 0
After 48 months On Qualifying, Final Test			9 15 0	9 11 0	8 18 6
Unqualified			9 8 6	8 18 6	7 19 6

TRADE SHOWS

LONDON

July 10:

La Recreation (X). Gala. Gala Royal, Edgware Road. 2.30 p.m.

July 11:

Voyage to the Bottom of the Sea. 20th Century-Fox. Rialto. 10.30 a.m.

July 12:

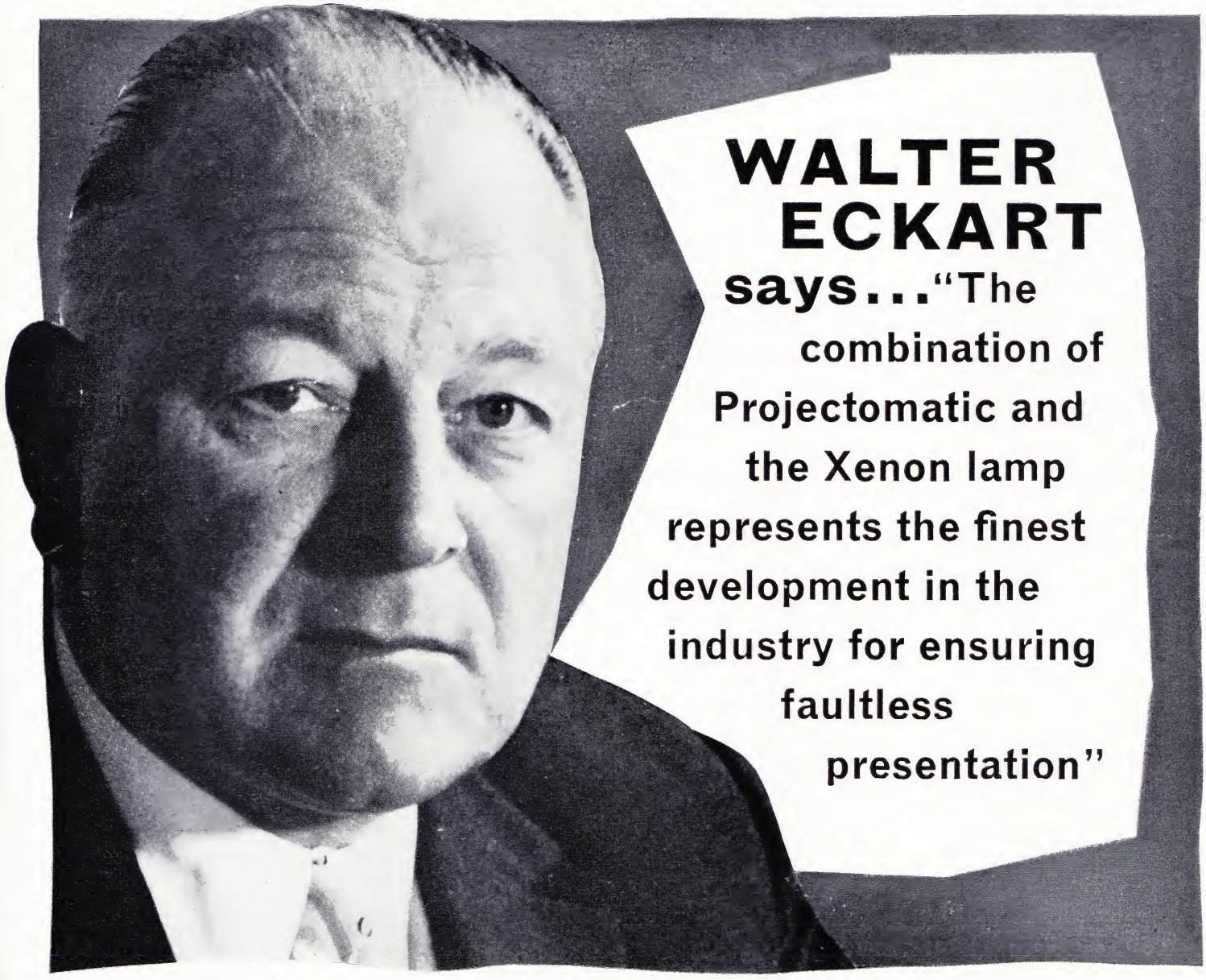
The Uncultured Vulture; The Cuckoo I.Q.; Cockatoos for Two; Fee Fie Foes; Pleasure Highway. Columbia. Own Theatre. 2.30 p.m.

Nina and Frederik. Unifilms. Acme Theatre. 2.45 p.m.

Sun Lovers Paradise. Gala. Berkeley, Tottenham Court Road. 10 a.m.

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